

DIXIELAND

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DIXIELAND MUST LIST

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3. Ain't she sweet C
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- Alabama bound F
4. Alexander's ragtime band C, F
- All by myself Bb
5. All of me C
6. Am I blue F
- Amazing grace F
7. Angry Bb
8. At sundown F
9. At the jazz band ball Gm, Bb
10. Avalon F
- Baby face C
11. Baby won't you please come home F
12. Ballin' the jack Bb
13. Basin Street blues Bb
- Beale Street blues Bb
14. Big butter and egg man F
15. Bill Bailey F
16. Birth of the blues C
17. Black and blue Am
18. Blue turning grey C
19. Blues my naughty sweetie gives to me Gm
20. Bourbon Street parade Ab
21. Bye bye blackbird F
22. Bye bye blues C
23. Cabaret Eb
- Cake walkin' babies from home Bb
- California, here I come C
- Careless love F
- Carolina in the morning C
- Charleston Bb
24. Chicago Eb
25. China boy F
26. Chinatown, my Chinatown Bb
27. Clarinet marmalade F
- Curse of an aching heart Bb
28. Darktown strutter's ball C
29. Davenport blues Eb or F
30. Dinah Ab
31. Dippermouth blues Bb
32. Dixie Bb
33. Do you know what it means to miss New Orleans C
34. Dr. Jazz Eb
35. Everybody loves my baby Dm
36. Fidgety feet Bb, Eb, Ab
37. Five foot two C
38. Frankie and Johnny Bb
39. Georgia camp meeting Ab
40. Georgia on my mind F
41. Good man is hard to find, Bb
42. Hello dolly Bb
43. High society Bb, Eb
44. Hindustan Bb
- Home Eb
45. Honeysuckle rose F
46. I ain't gonna give nobody none of my jelly roll Bb
47. I ain't got nobody F
48. I can't believe that you're in love with me Bb
49. I can't give you anything but love F I want a little girl F
50. I wish I could shimmy like my sister Kate Eb
- I'll be a friend with pleasure Eb
51. I'm confessin' Ab
52. I'm gonna sit right down and write myself a letter Bb (C)
53. I've found a new baby Dm
54. Ice cream Bb
55. Ida Eb
56. If I could be with you Bb
57. If I had you Bb
58. In a shanty in old shantytown F
59. Indiana F
- It's a long way to Tipperary Bb
- It's a sin to tell a lie C
60. Jazz me blues Eb
61. Just a closer walk Bb
- Just a little while to stay here F
62. Keepin' out of mischief C
63. Lazy river F
64. Limehouse blues F, Ab
65. Lonesome road Eb
66. Louisiana Ab
67. Mack the knife Bb +
68. Make me a pallet on the floor Ab
69. Margie F
70. Mean to me F
- Melancholy F
71. Midnight in Moscow Dm
72. Milneburg joys Bb
73. Muskrat ramble Bb (tr Ab)
74. My blue heaven Eb
75. New Orleans (Hoagy) Gm
- New second line Ab
76. Nobody's sweetheart F
77. Oh baby F
- Old fashioned love F
- Once in a while (Louis') Bb
78. Original dixieland one-step Bb, Eb, Ab
- Panama Eb, Ab
- Please don't talk about me Eb
- Poor butterfly Ab
79. Riverboat shuffle Gm, Eb
- Rockin' chair Eb
80. Rosetta F
81. Royal Garden blues F, Bb
82. Runnin' wild Bb
- Sailing down the Chesapeake Bay F
83. Saint James infirmary Dm
84. Saint Louis blues G
85. San F
- Second line F
86. See see rider Bb
- Sheik of Araby Bb
87. Shine Eb
88. Sleepy time down South, When it's Eb
89. Sleepy time gal F
- Smiles Bb (Ab)
90. Some of these days F
- Somebody stole my gal Eb
91. Someday sweetheart F
92. Someday you'll be sorry Eb
93. South Eb
94. South Rampart Street parade Eb, Ab (keys of out choruses vary greatly)
95. Struttin' with some barbeque F
96. Sugar F
97. Sugar blues Bb
98. Sunday C
99. Sweet Georgia Brown Ab (F)
100. Sweet Sue, just you F
- That da-da strain Bb
101. That's a plenty Dm, Bb
102. There'll be some changes made Bb
103. Tiger rag Bb, Eb, Ab
104. Tin roof blues Bb
- Trouble in mind F
- Undecided C
105. Waiting for the Robert E. Lee C, F
106. Washington and Lee swing Bb
107. Way down yonder in NO F
- Weary blues F, Bb
108. When my sugar walks down the street F
109. When the Saints F
110. When you're smiling Bb
111. Whispering Eb
112. Who's sorry now Bb
113. Wolverine blues Bb
- World is waiting for the sunrise C (Bb)
- Yes sir, that's my baby Eb
- You've got to see mama every night Bb

BEGINNERS GUIDE TO BASIC DIXIELAND TUNES

Preface

The purpose of this book is to perpetuate Dixieland Jazz by providing a practical tool that you can use to learn the music, in a format you can use in performance. It includes all the basic tunes, plus classics known and less-known, and some practical tunes you might play on hotel gigs. You'll be able to play with commercial bands, or even start your own band.

The notes and chords are taken from a wide variety of sources, including the original records. The object has been to make the sheets as authoritative as we can, and as feasible relate them to recordings so you learn tunes by playing along.

Published fakebooks, eg. Hal Leonard's excellent "Ultimate" series, have many "pop" dixieland tunes, but they often have more modern chords, and the few multi-strained classics have only the melody strain. "Sheet music" collections are useless on the bandstand. A succession of "under-the-counter" fakebooks by musicians have helped sustain the music, but are hard to find, and neither their notes nor chords are authoritative; no "legal" fakebooks been published.

Phrasing--The tunes as published frequently had phrasing very different from the way bands actually play them--ie, originally square phrasing typical of 1920s music usually is played swingy--so you must learn to hear the tune's melody but play it in the phrasing style appropriate to the tune, or to the band you're working with. When you can do that, you have taken the first step in "faking"--improvising. In most cases, two 8th notes are played sort of like a dotted 8th and a 16th, but not quite; here, a succession of dotted 8th-16th combinations is written as all 8th notes.

Tempo values--Each sheet has a tempo value; it should be taken as a starting point until you have specific reason to change it. Vocal tunes are played somewhat slower as vocals than as instrumentals; as sing-alongs even slower. Instrumental tunes (ie the multi-strained tunes) are usually faster. Try singing the tune; usually don't play it any faster than the words are comfortable. Another benchmark is the tempo at which the tune is most effective as a *dance* tune. *Virtually all tunes have a segment of several bars where playing the correct tempo is crucial: too fast and the melody or lyrics feel hurried, too slow and the passage drags; the best tempo for the passage is the best tempo for the tune as a whole.* Most tunes should "swing", some should "rock"; I think all should make the body want to *move*!

Basically this is rompin' and stompin' music, but *Slow tunes* can maintain the feeling: curiously, on miscellaneous public gigs, the greatest, often the only, applause, is more often for slow tunes, such as "Do you know what it means to miss New Orleans" played very expressively, or "Basin Street Blues" played very rhythmically, not the virtuosic killer-dillers. Some slow tunes are more suitable for expressive playing than others--those that *make* you wail probably will get the most audience response...

I feel that all but concert gigs should be played as dance gigs; do that and the music more likely will be most effective, ie. have the greatest impact on the audience. When playing tunes in

Concert situations, if you want to play at “virtuoso display” tempos, that’s cool: your function is to be you...But good body-movement tempos probably will get the most response. When planning sets for any type of gig, the best mix makes various parts of the body move, the whole body move in different ways, and occasionally sparks cheers at virtuosity. Study the performance notes, find the precise tempos that make you and your colleagues bounce, groove, swing and stomp the hardest; make lists of tunes that produce the same results; make set lists that mix maximum variety; do it all over again.

There are two main types of improvising: 1. Playing variations on the melody: You have the melody and chords in your head, and you add notes, change the phrasing, etc. 2. Creating something new over the chords. Some musicians who know at least bits and pieces of many tunes enjoy quoting melodies or famous solos during their solos; sometimes the other musicians pick up on this and go ‘round and ‘round until they run out of quotes; that’s not improvising, but it can be a lot of fun and grab audiences.

Some of the classic records play the melodies quite differently from the published music. There seems to be no “definitive” version. On some tunes the classic record has so many variations of the “melody” that all one can do is suggest a workable approximation; in some cases the record was the only source available. Sometimes, we simplified the melody and chords for playability.

Note that some tunes have the VERSE and CHORUS. When you see “CHORUS” at the beginning of a tune, the VERSE is at the bottom. Usually *the verse is optional, but sometimes it is a standard part of the tune as usually played*. I tried to include the verse if it has a significant melody, and indicate when it is usually played.

Most of the tunes are arranged in straight alphabetical order; ignore apostrophes in contractions—all the “I” tunes are together, as are “If, I’m, I’ve”, in that order. However, a few tunes take up only half a page or less, so to save space, I’ve put most of them on 2-3-tune pages, and some are added on to two page tunes. Some tunes are out of alphabetical order to enable the pages of 2-page tunes to face each other. The tunes out of order are italicized in the Index.

Playing Dixieland

Rhythm playing is the main subject of this essay, though there are a few notes at the end for the horns. Old music has its own rhythm styles, just as modern jazz and rock do. And if any of the rhythm players barge ahead and do their own thing, they can destroy the impact of the music, even take all the fun out of it for everyone else in the band and audience. They aren't teaching old-style rhythms in school at any level, so the teachers don't know them either.

Younger rhythm-folk and anyone else who doesn't know the music, *Hear This*: In old music, the rhythm section sits *behind* the horns, both physically and artistically. Your job is to make the horns sound good and the dancers groove the roof. You are the *rhythm* section; unlike modern jazz and pop players, you are *not equal* to the horns. You provide, *appropriate* rhythm, strokes, and chords. *KISSS method--Keep It Simple, Solid and Soft--Yes, S-O-F-T*: the *horns* control the *volume* dynamics--you follow them and make sure you don't play louder than they do!!

Before you stroke a lick, notice the instrumentation. In fact, when you get booked, ask the bandleader about the:

- Instrumentation in the band.
- Rhythm style he/she/it wants.
- Repertoire being played.

Now, figure out what kind of strokes you are going to use. That is, will the *bass* or *tuba* play 1&3 or 4-4; will the *piano* boom-chuck, do mainly right-handed zaps, stride, or ricky-tick all night? Will the *drummer* ride the big cymbal or do brushes or go b-o-o-m chick or do "4-on-the-floor" bass drum, or play a lot of press rolls? ---> If there is a *banjo*, the drummer should stay off the ride cymbal; use nice whacking brushes with the guitar for non-slow tunes. Listen to what the horns are doing as a group or individually, and support them; if they are syncopating, play straight 4--it'll send their notes flying into the stratisphere.

Banjos and *guitars* can play a powerful dynamic role simply by proper choice of chopped 4-4, off-beats, or held strokes. Zaps and solos are part of the fun of playing dixieland; but comping is an art, and a worthy rhythm person knows how and when to comp; knows how to play the various rhythm styles; can feel whatever style is being played; and supports the effort by playing appropriately. The rhythm section

- is a unit: a good one liberates dancers;
- is unnoticed by horns because they are so comfortable they are playing above their norm;
- is so unified that the individual instruments well might barely distinguishable to listeners; maintains a balance of sounds.

Routines

Verses: Most old songs had a *Verse*. The verse may or may not played in a particular tune depending on tradition; it's usually before the melody (first) chorus, but often may be played after the melody, and often is played again before the out choruses. EG. Verse-Chorus-Solos, Chorus-Verse-Chorus-Solos, Chorus-Verse-Solos-Verse-Chorus.

Endings are usually more or less at the whimsy of the lead horn, but there are some tunes with well-known endings. *Standard patterns*: Any tune may have 1 or 2 "out" choruses. "Traditional

jazz" bands end multi-strained tunes with a 2-bar extended or "double" ending, using the same chord, inserted between bars 31 and 32 (23 and 24 for blues, which are usually played 2 X per strain); and may use double endings for anything fast. However, the piano-bass / *Eddie Condon* style bands often use the *drum tag* pattern: Sudden ending, 4 bars drums (maybe 8), 4 bars (maybe 8) band tag. Dance band or jazz horn players often use the I / VI ending. Routines vary from band to band, depending in part on which, if any, classic version of the tune is being copied.

Breaks and Stops are very important in traditional jazz. Rhythm is silent or plays a specific beat pattern ("stop"), while a horn solos. You ZAP the first note of the break. Some breaks (*Tiger Rag*) and stops (*Dippermouth Blues*) are standard parts of the tune; others are part of a band's arrangement, or are called ad hoc by a horn, or even rhythm person: > - - - or >>> - or - > - > (- is a tacit beat; > is a band zap on the beat). If played with authority, they really zip up the tune and make it more fun to play. Be prepared to take a break of one or two bars without advance warning--someone may turn around suddenly and point to... *you*. A nifty break by a newcomer is most impressive. They may be testing you.

Dynamics are very important. Volume well might vary from strain to strain or chorus to chorus. If there are 2 band "in" choruses, 1st is "up", 2nd is "down" ; if 2 out choruses, 1st is down, 2nd is up. Or vice versa. A great effect is to drop the volume of bars 17-23 in the out chorus, then really hit the last 8 bars. Many lead horns, especially in small formats, open and close with the melody, playing it "down". Some consistently play a hot out chorus. Follow the leader !!

1920s pop tunes. This is "square" two-beat music. *Piano* mostly boom-chucks, or syncopates as a change-up. *Banjo* often plays 2 - 4, changing-up with a 4 - 4, gliss, or occasional mummies stroke. *Tuba / bass* mostly does 1- 3. *Drums* use *bass* on 1 - 3 , *snare* on 2 - 4, with frequent zaps on *choked* 6", 8" or high-hat cymbal. Chords often change in 3 beat cycles (the usual is 4 or 2!!) Eg: C..G7 ..C. This pattern is not used much in Dixieland, but if you ever play the original stock charts or in the 20s style, you'll need to practice it.

The Horns Many of the general comments on the music apply to the horns. Here are some considerations for the front line. *Style is important*. Dixieland played by modern jazz players, no matter how good they are, usually sounds like hell because Dixieland isn't Bebop: it isn't "cool", it's "hot". This statement is directed at *you* as an individual, playing with a group of traditional style players. Of course, if the other players are beboppers, the music may be great--But it ain't Dixieland and if your audience--the ones paying the freight--expects Dixieland, the folks may be disappointed. As a minimum, you should be able to play 30s swing-style, without extended chords, with a warm, not "cool" sound.

Solos: The traditional New Orleans style featured *ensemble* playing, with very few solos, except in breaks. However, most bands structure the performance of each tune with one or two ensemble choruses going in, maybe chorus-verse-chorus, or verse-chorus, a string of solos, one or two out ensemble choruses. It all-too-rarely occurs to the musicians that the same routine tune after tune can be b-o-r-i-n-g to the audience. Even when the performance is varied with more or less fancy arrangements going in or out, the solos remain.

Consider this: do you really have something interesting to say or hot licks or fancy gimmicks for

every tune? Sure, you have fun soloing, and of course some of your best moments come from the stimulation of what's happening at the moment. But if you find you feel no inspiration during a tune, why not pass on it rather than bore the audience? It seems that most of the time, the rounds of solos occur in mindless cycles. This isn't so bad for fast tunes, but a lower tempos, especially slow tunes, it makes the tunes drag on and on. Try splitting up the solos into 16- or even -8 bar segments. Harmonize with other horns behind the solo. As a listener, I really don't get much pleasure from 9 choruses of "Georgia"--4-5 will do just fine...

Liberal use of mutes provides a great change-up in the sound of the band--the brass can do straight or solotone mute harmonies behind the clarinet, or use the mutes during ensembles.

Dixieland styles:

There are several basic styles. 1. New Orleans traditional, 4-beat, usually neither "fast" nor "slow", and features much ensemble playing. 2. The most commonly played style is New York/Chicago/Eddy Condon, piano-bass-(guitar), which essentially is a form of 4/4 swing, has a greater variety of tempos and tunes, from slow to hot/fast, features rounds of solos. 3. "Ragtime", which is square and not played that often for entire gigs. 4. 1940s New Orleans "Revival", hard square 4-beat. 5. West Coast "Revival", 2-beat (banjo-tuba), not "fast".

Tune sources: CDs and music books

If you intend to play Dixieland regularly, listen to the old records. There are many CDs of just about everything you'd need. The original *Audio Fidelity* "Dukes of Dixieland" records (to date only one CD has been issued) have all the cliches and patterns, and are great learning tools. Turk Murphy (well represented on CD) did all the trad and saloon tunes. The *Stomp Off* label has current bands playing 20's jazz. Robert Parker's CDS label stereoizes many basic 20's and 30's records; John R. T. Davies' "restorations", which are found on many CD labels, seem to get the most sound out of the 78's.

The *best learning tool* is a tape recorder *under your chair recording every performance*, rehearsal--every time you play. Listen to it as soon as you get home, to hear what was right or what you screwed up--what didn't fit and what made the band sound better--while you still remember the gig and what you were thinking while you were playing. This is the quickest way to become useful in a band or solo context. Don't let the bad stuff get you down; look for what's right and practice it; note what to avoid in the future, so you don't get into any bad habits. Do use your tapes for reality checks--new players and bands usually don't know when they are playing well or badly. Even experienced musicians have times when a performance felt good and was actually terrible...

Remember: *You're there to entertain the audience. As an individual, you are there to make the band sound better, and make the client want to have the band for his/her next event. You never know who's in the audience, so always conduct yourself in a professional manner, on and off the bandstand. If you're playing with the band for the first time, check with the leader from time to time to see whether he wants you to play more or less conservatively.*

Have fun, break a leg, and *vaya con dinero*.

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Page Map

[Basic tempo of tune.]

Ballad, Fast, Bouncy

[Tempo parameters; only suggestive, but try first, because they are realistic.]

[How tune ought to FEEL.]

Hooch tune, Smooth, Plaintive

Bix; c. Quicksell, 1927

[who did it; c.(omposed) Date]

♩ = 40

♩ = 320

Intro

[By entire band]

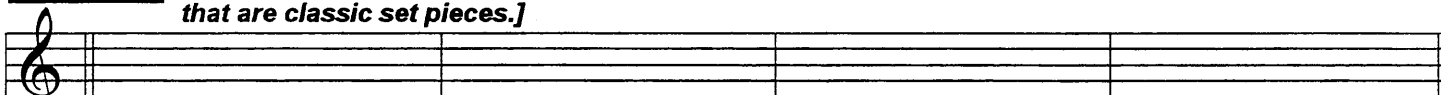
Trumpet Intro

[Trumpet or lead horn only. If no chords, is solo, no rhythm]



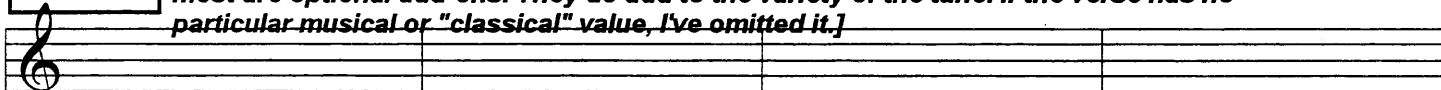
Chorus

[Main melody begins here. SOLOS are played on Chorus. Check below for VERSE; sometimes the Verse is played first; Intro may be above the Verse. Sometimes Chorus is played first, then Verse, Chorus (or solos), Verse again after Solos. It's usually optional, except for tunes that are classic set pieces.]

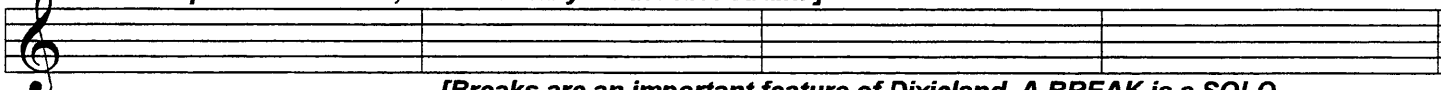


Verse

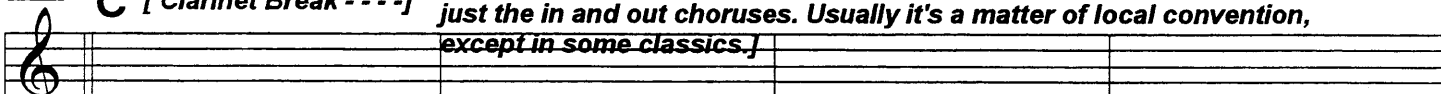
[Some verses are considered "part of the tune" because they are on the original record; most are optional add-ons. They do add to the variety of the tune. If the verse has no particular musical or "classical" value, I've omitted it.]



A [Many classic tunes have several strains, labelled A, B, C, etc. Each strain may be in a different key. They are all part of the tune. They may or may not repeat. Sometimes it's neat to go back to the top after the solos, which usually on the last strain.]

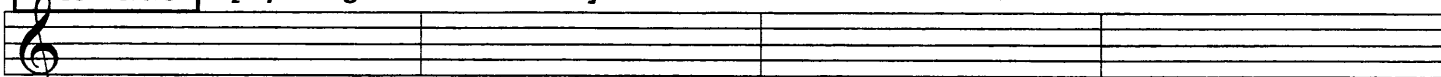


B [Breaks are an important feature of Dixieland. A BREAK is a SOLO passage. Band or Rhythm hits the first beat chord sharply, soloist improvises something. Breaks may be played during solo choruses or just the in and out choruses. Usually it's a matter of local convention, except in some classics.]

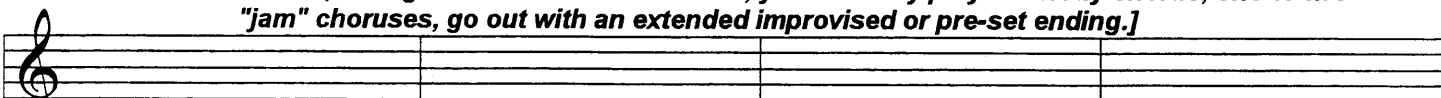


Dogfight [Usually an introduction to a key change that gets you into the modulation.]

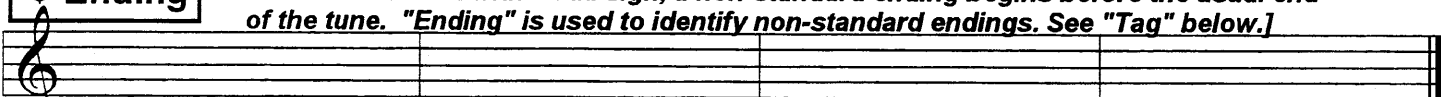
Interlude [A passage between strains.]



C **Solos** [Usually the entire tune is played "as written", then you find the strain on which you play solos. Usually it's the last strain. If it's not the last strain, you'll usually play some other strains, then go out. If it is the last strain, you'll usually play a melody chorus, one or two "jam" choruses, go out with an extended improvised or pre-set ending.]



Ending [Usually, an ending is added onto the tune. Multi-strained tunes usually use a "Double" or "Extended" ending that begins 2 bars before the end and extends 2 bars more. When used with Coda sign, a non-standard ending begins before the usual end of the tune. "Ending" is used to identify non-standard endings. See "Tag" below.]



Tag TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.
2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

"ROUTINE:" Instructions are usually self-explanatory, but note that an instruction such as A A, B B, A, C C ignores Repeat signs.

Ace In the Hole

1

1909

Slow Rubato

Verse

Musical notation for the Verse section, featuring a melodic line in 4/4 time with a key signature of one flat. The notation is spread across four staves. Chords are indicated above the notes: F, D^b7, F, D^b7, F, D^b7, Gm, Gm, D^b7, Gm, Gm, D^b7, Gm, G⁷, C⁷, F, D^b7, F, D^b7, F, D^b7, Gm, G⁷, C, G⁷, C, G⁷, C⁷. A triplet of eighth notes is marked with a '3' and a slur.

Chorus

F ♩ = 160

Musical notation for the Chorus section, featuring a melodic line in 4/4 time with a key signature of one flat. The notation is spread across eight staves. Chords are indicated above the notes: F, Gm, G⁷, C⁷, F, Gm, G⁷, F, Gm, G⁷, C⁷, F, Gm, G⁷, C⁷, F, Gm, G⁷, C⁷, F. The section concludes with a double bar line.

VOCAL Novelty. VERSE is ad lib, CHORUS bouncy.

After You've Gone

♩ = 224 = Fast chorus: Double the value of each note
 ♩ = 114 = Verse is always slow; slow Chorus tempo

20s-30s jazz standard;
 c. 1918

Chorus

The Chorus section consists of six staves of music in 4/4 time, written in B-flat major (two flats). The melody is primarily composed of eighth and quarter notes, with some half notes. Chord symbols are placed above the staff: E♭, E♭m, B♭, G7, C7, F7, B♭, B♭7, E♭, E♭m, B♭, G7, Cm, G7, Cm, E♭m, B♭, D7, Gm, Gdim, B♭, F7, B♭, and (B♭7). The section ends with a double bar line.

Verse

The Verse section consists of four staves of music in 4/4 time, written in B-flat major (two flats). The melody is primarily composed of eighth and quarter notes, with some half notes. Chord symbols are placed above the staff: B♭, C7, F7, B♭, C7, F7, D7, Gm, D7, Gm, C7, F7, B♭, E♭, G7, Cm, E♭, E♭m, B♭, G7, C7, F7, B♭, F7, and B♭7. The section ends with a double bar line.

ROUTINE: Verse slow, C slow, C fast. Ending: can drop tempo last 4 bars.

Ain't Misbehavin'

3

4/4 Swing ♩ = 140

Fats Waller, 1929

Chorus

Musical score for the Chorus of "Ain't Misbehavin'". The score is written in 4/4 time with a swing feel, indicated by a tempo of 140 beats per minute. The key signature is B-flat major (two flats). The melody is written on a single staff. The harmony is indicated by chords written above the staff. The Chorus consists of 16 measures. The chords are: E♭, B♭dim, B♭7, E♭dim, E♭, G7, A♭, A♭m, E♭, G♭7, B♭7, B♭+, E♭, C7, F7, B♭7, E♭, B♭dim, B♭7, E♭dim, E♭, G7, A♭, A♭m, E♭, G♭7, B♭7, B♭+, E♭, G7, Cm, A♭7, F7, C7, B♭, Bdim, Cm7, F7, B♭7, C7, F9, B♭7, E♭, B♭dim, B♭7, E♭dim, E♭, G7, A♭, A♭m, E♭, G♭7, B♭7, B♭+, E♭.

Verse

Musical score for the Verse of "Ain't Misbehavin'". The score is written in 4/4 time with a swing feel, indicated by a tempo of 140 beats per minute. The key signature is B-flat major (two flats). The melody is written on a single staff. The harmony is indicated by chords written above the staff. The Verse consists of 16 measures. The chords are: E♭, B7, E, E♭, B7, E, E♭, G7, C7, F7, B♭9, B♭+, E♭, E♭, B7, E, E♭, B7, E, E♭, Cm7, Cm, G, A7, D7, G, B♭7.

Ain't She Sweet

c. Ager, 1927

$\text{♩} = 194$

Chords: C, A \flat 7, G7, C, A \flat 7, G7, C, E7, A7, D7, G7, C, C7, F7, C, G7, C, A \flat 7, G7, C, A \flat 7, G7, C, E7, A7, D7, G7, C.

Ain't/ she/ sweet,/ see her walking down the street./ Now I
 Ask you very confidentially, ain't/ she/ sweet. |||
 Ain't/ she/ nice,/ look her over once or twice./ Now I
 Ask you very confidentially, ain't/ she/ nice! Just cast an

 Eye/// /In her di- rec-/tion./ |Oh me oh
 My/// /ain't she per- fec-/tion./ |||

 I/ re-/ peat,/ don't you think that's kind of neat./ and I
 Ask you very confidentially, ain't/ she/ sweet! |||

Alabama Bound

5

1925

Chorus

♩ = 230

B \flat 9

Musical notation for the Chorus of "Alabama Bound". The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as ♩ = 230. The notation consists of eight staves. The first staff begins with a treble clef and a key signature of two flats. The second staff has a G7 chord above the first measure. The third staff has C7 and Dm chords above the first and fifth measures, respectively. The fourth staff has G7 and C7 chords above the first and fifth measures, respectively. The fifth staff has a B \flat 9 chord above the first measure. The sixth staff has a G7 chord above the first measure. The seventh staff has F, Cm, D7, and G7 chords above the first, second, third, and sixth measures, respectively. The eighth staff has C7 and F chords above the first and fifth measures, respectively. The notation includes various note values, rests, and slurs.

Verse

Musical notation for the Verse of "Alabama Bound". The key signature is B-flat major (two flats), and the time signature is 4/4. The notation consists of four staves. The first staff has Dm, B \flat 7, Dm, Gm, A7, Gm, A7, and Dm chords above the first, second, third, fourth, fifth, sixth, seventh, and eighth measures, respectively. The second staff has C7, E \flat 7, Gm, C7, and F chords above the first, second, third, fourth, and fifth measures, respectively. The third staff has C7, E \flat 7, Gm, C7, B \flat , and A7 chords above the first, second, third, fourth, fifth, and sixth measures, respectively. The fourth staff has Dm, B \flat 7, Dm, Gm, A7, Gm, A7, and Dm chords above the first, second, third, fourth, fifth, sixth, seventh, and eighth measures, respectively. The notation includes various note values, rests, and slurs.

Alabama Jubilee (1)

♩ = 218

Verse

Chords indicated in the score:

- Staff 1: C, A[♭]7
- Staff 2: C, G⁷, C, G⁷
- Staff 3: C, C⁷, B⁷, B[♭]7, A⁷
- Staff 4: D⁷, G⁷, Em, G⁷
- Staff 5: C, A[♭]7
- Staff 6: C, G⁷, C, G⁷
- Staff 7: D⁷, G, A[♭]dim
- Staff 8: D⁷, G⁷

Verse:

Mando-/lins //// vio-/lins ////;
 ev'rybody's tunin; up the fun be-/gins ////
 Come this/ way ////, don't de-/lay. ////
 Better hurry honey dear, or you'll/ be/ mis-/sin'/

 Music sweet, //// ragtime treat ////
 Goes right to your head and trickles to your/ feet. ////
 It's a remin- der,/ a memory fin- der/ of
 Nights down in old /ala-/ bam./// /You ought to

Alabama Jubilee (2)

6

Chorus

A7 D7 G7 C A7 Dm C E7 F C D7 G7 C

Chorus:

See Deacon Jones /when/ he rattles the bones. ///
Old Parson Brown /fool-/in' roun' like a clown. ///
|Aunt/ Je- mima who is past eighty three, ///
Shoutin' I'm full /of pep./ watch your step, watch /your step./

One-legged Joe /danced/ a- round on his toe, ///
Throw away his crutch and hollered "let 'er/ go. /Oh honey,
Hail!/// Hail!/// the gang's/ all/ here/ for an
Alabama Jubi-/lee /// ///

Alexander's Ragtime Band

c. Berlin, 1911

♩ = 152

Verse

Musical notation for the Verse section, consisting of four staves. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Chord symbols are placed above the staves: C, C7, F, G7, C, D7, G7, C, C7, F, G7, C, C7, F, E^bdim, G7, C, and C7.

Chorus

Musical notation for the Chorus section, consisting of eight staves. The key signature changes to two flats (B^b and E^b). The notation includes various note values and rests. Chord symbols are placed above the staves: F, C7, F, B^b, F, C, G7, C, C7, F, B^b, F7, B^b, Bdim, F, C7, and F.

Algiers Strut

8

4/4 or 2-beat

c.1946

♩ = 208

Chords and notes across the staves:

- Staff 1: E \flat 7, B \flat 7
- Staff 2: B \flat 7, E \flat , E \flat 7
- Staff 3: A \flat , A \flat m, E \flat , G 7 , Cm
- Staff 4: F 7 , B \flat 7
- Staff 5: E \flat , B \flat 7
- Staff 6: B \flat 7, E \flat , E \flat 7
- Staff 7: A \flat , A \flat m, E \flat , G 7 , Cm
- Staff 8: F 7 , B \flat 7, E \flat

All By Myself

c. Berlin, 1921

♩ = 162

All/ by my- self/ in the mor-/ning/ ///|
 All/ by my- self/ in the night./// ///|
 I/ sit a- lone/ with a table and a chair.///
 So unhappy there,/// playing soli- taire.///

 All/ by my- self/ I get lone-/ ly/ ///|
 Watch-/ ing the clock/ on the shelf/// I'd love to
 Rest my weary head on somebody's shoul-/der/ I hate to grow
 Old-/er,/ |all by my- self./// ///|

Am I Blue

10

♩ = 110

c. Akst, 1929

Ballad

The musical score is written for piano and guitar in 4/4 time. It consists of eight staves of music. The piano part is written in a treble clef with a key signature of one flat (Bb). The guitar part is written in a treble clef with a key signature of one flat. Chord markings are placed above the notes: F, C7, F, Eb7, D7, G7, Db7, C7, F, F, Eb7, D7, G7, Db7, C7, F, Bb, Bbm, F, Am, E7, E7, Am, Cdim, C7, F, C7, F, Eb7, D7, G7, Db7, C7, F, Bb, Bbm, F.

(Am I) Blue,/// //Am I blue,/// //Aren't the
Tears/ in these eyes/ tellin' you./// //Am I
Blue,/// //You'd be too,/// //if each
Plan/ with your man/ done fell through./// //Was a

Time/// //I was his only one// //But now
I'm/// //the sad and lonely one,/ lawdy. Was I

Gay,/// //til to- day./// //Now he's
Gone/ and we're through,/ am I blue./// ///

Angry

♩ = 182

Chorus

1925

Musical score for the Chorus of the song "Angry". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 182 beats per minute. The Chorus section consists of 12 measures. The notes and chords are as follows:

- Measure 1: Bb (chord), G4 (note)
- Measure 2: F7 (chord), G4 (note)
- Measure 3: Bbdim (chord), G4 (note)
- Measure 4: F7 (chord), G4 (note)
- Measure 5: Bb (chord), G4 (note)
- Measure 6: Bb7 (chord), G4 (note)
- Measure 7: Eb (chord), G4 (note)
- Measure 8: Ebm (chord), G4 (note)
- Measure 9: Bb (chord), G4 (note)
- Measure 10: G7 (chord), G4 (note)
- Measure 11: C7 (chord), G4 (note)
- Measure 12: Bbdim (chord), G4 (note)

Verse

Musical score for the Verse of the song "Angry". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The Verse section consists of 12 measures. The notes and chords are as follows:

- Measure 1: Bb (chord), G4 (note)
- Measure 2: C7 (chord), G4 (note)
- Measure 3: F7 (chord), G4 (note)
- Measure 4: Fdim (chord), G4 (note)
- Measure 5: F7 (chord), G4 (note)
- Measure 6: Bb (chord), G4 (note)
- Measure 7: Bbdim (chord), G4 (note)
- Measure 8: Bb (chord), G4 (note)
- Measure 9: D7 (chord), G4 (note)
- Measure 10: Gm (chord), G4 (note)
- Measure 11: D7 (chord), G4 (note)
- Measure 12: Gm (chord), G4 (note)

12

c. Noone, Hines, Poston, 1928

ROUTINE: A A, Solos on B, C C. Rhythm plays hard 4/4 on C, horns syncopate for maximum impact.

As Long As I Live

Easy 4/4 swing

c. Arlen, 1934

♩ = 128

In bar 2, 10, 26, A7 is sometimes used, to simplify things for jazz soloing.

Maybe I can't live to love you as long as I want/ to,/ life isn't long enough
 Ba-/by,/ but I can love you as long as I live. ///

Maybe I can't give you diamonds and things like I want/ to,/ but I can promise
 you
 Ba-/by,/ I'm gonna want to as long as I live./ ///

Never/ cared, but now I'm scared I won't live long e-nough. /That's why I
 Wear my rubbers when it rains and eat an apple every day, then
 see the doctor anyway.

What if I can't live to love you as long as I want/ to/ long as I promise you
 Ba-/by/ I'm gonna love you as long as I live./ ///

14

1897

ROUTINE: Intro, V 2X, C 2X, T, Solos on C, VC Intro. Square Ragtime or swing it.

At Sundown*4/4 swing or light 2-beat*

c. W. Donaldson, 1928

♩ = 156

Chords indicated above the staff: C7, Gm, C7, F, D7, Gm, C7, F, D7, G7, C7, C+, F, C7, Gm, C7, F, A7, D7, G7, Gm, C7, F.

(Every little) Breeze is sighing of love undying at sun-/down./

/| Every little

Bird is resting and feather nesting at sun-/down./ /|||

Each/ little rose-/bud is sleep-/ing/ //while/

Shad-/ows/ //are/ creep-/ing/ /| In a little

Cottage cozy the world seems rosy at sun-/down./ /| where a loving
Smile will greet me and always meet me at sun-/down./ /|||

I/ seem to sigh/ I'm in heav-/en,/ //when/

Night is falling and love is calling me home./// /|||

At the Jazz Band Ball

16

♩ = 170

Bix, c. ODJB, 1918

Verse

Musical notation for the Verse section, featuring a 4/4 time signature and a key signature of two flats (Bb and Eb). The melody is written on a single staff. Chord progressions are indicated above the staff: Gm, F7, Bb, G7, C7, F7, Gm, C7, F7.

Chorus

Musical notation for the Chorus section, featuring a 4/4 time signature and a key signature of two flats (Bb and Eb). The melody is written on a single staff. Chord progressions are indicated above the staff: G7, C7, F7, Bb, G7, C7, Eb, Bbdim, Bb, G7, C7, F7, Bb.

ROUTINE: V C V, SOLOS on C 2 X each, V, C 2 or 3 X

Aunt Hagar's BluesTeagarden,
c. W.C. Handy, 1920*Rockin' 4/4, slow boogie feel*

Intro F F7 B \flat D \flat 7 F C7 F D \flat 7 C7 F

A F B \flat C7 F F7 B \flat C7 F F7

B F F7 B \flat D \flat 7 F C7 F D \flat 7 C7 F
 Fm F7 D \flat D \flat 7 G \flat D \flat 7 C7
 Fm F7 D \flat D \flat 7 G \flat D \flat 7 C7
 F F7 B \flat D \flat 7 F C7 F D \flat 7 C7 F

C F F7 F F7 B \flat A7 D7 G7 C7 F C7 F C7
 F C7 F

ROUTINE: A B C, A B C, Solos on A, end on B.

Avalon

18

c. Rose, 1920

Al Jolson hit, came into the dixieland repertoire with Goodman's Quartet, 1937

♩ = 210
♩ = 254
♩ = 228

The musical score for 'Avalon' is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff with various note values and rests. Chords are indicated by letters above the staff at specific measures. The score consists of eight lines of music.

Chords indicated in the score:

- Line 1: C⁷
- Line 2: F, C⁷, F, Fdim
- Line 3: C⁷, Gm⁷, C⁷, Gm⁷, C⁷, C+
- Line 4: F, C+, F
- Line 5: D⁷
- Line 6: Gm, D⁷, Gm⁷, B^bm, C⁷
- Line 7: F, Cm, D⁷
- Line 8: Gm⁷, C⁷, F

Baby Face

c. Akst, 1926

♩ = 224

Ba-/by face /||| | you've got the cutest little
 Ba-/by face /||| | there's not an- other one could
 Take/ your place //// Ba-/by face ////
 My/ poor heart / is jumpin' you sure have start- /ed somethin'

 Ba-/by face /||| | I'm up in heaven when I'm
 in/ your/ fond/ em-/ brace./// / I didn't
 need/ a shove /'cause I just fell/ in love //with your
 Pret-/ty/ ba-by// face./// |||

Baby Won't You Please Come Home

20

Ballad ♩ = 100

c. Williams, 1919

Chorus

Musical notation for the Chorus, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes. The key signature has one flat (Bb). The tempo is Ballad, 100 beats per minute. The notation includes various chord progressions and melodic lines with slurs and ties.

Chords: F, A⁷, D⁷, G⁷, C⁷, A⁷, Dm, G⁷, C⁷, F, A⁷, D⁷, Gm, A⁷, B^b, D^{b7}, F, A⁷, D⁷, G⁷, C⁷, F, A⁷, D⁷, G⁷, C⁷, F.

Verse

Musical notation for the Verse, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes. The key signature has one flat (Bb). The notation includes various chord progressions and melodic lines with slurs and ties.

Chords: F, Fdim, Gm, C⁹, F, Fdim, Gm, C⁹, A⁷, Dm, G⁷, C⁷, F, Fdim, Gm, C⁹, F⁷, B^b, G⁷, Gdim, C⁷, C⁺.

Ballin' the Jack

♩ = 146

c. Chris Smith, 1913

Chorus

Chorus musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: G7, C7, F7, Bb, D7, Eb7, D7, G7, C7, Gb7, Bb, D7, Gm, G7, Cm, G7, Cm, Edim, F7, Bb.

Verse

Verse musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: G, A7, D7, Eb7, C7, F7, Gb7, Eb7, D7, G, A7, D7, Eb7, C7, F7, Gb7, Eb7, D7.

Basin Street Blues

22

♩ = 104

Slow with a beat

Teagarden,
c. Spencer Williams, 1928

Verse

Tbn B \flat Cm G \flat 7 B \flat Response Tbn B \flat Fdim F \flat 9 Response

B \flat B \flat 7 E \flat F7 B \flat [BREAK -----]

Tbn B \flat Cm G \flat 7 B \flat Response Tbn B \flat Fdim F \flat 9 Response

B \flat B \flat 7 E \flat F7 B \flat [BREAK -----]

Chorus

B \flat D7 G7 A \flat 7 G7

C \flat 9 F7 B \flat

B \flat D7 G7 A \flat 7 G7

C7 F7 B \flat

Routine: TBN Verse, Chorus, Solos on Chorus, Verse either with long TBN credenza as ending, or with Chorus out. Usually Clar. has first solo, band play 3s (3 stacatto beats each bar). Next solo, band can play 2s, next solo band play 1s.

Beale Street Blues

c. Handy, 1916

♩ = 132

Intro B \flat B \flat 7 E \flat B \flat dim B \flat F7 B \flat

A TBN B \flat B \flat 7 E \flat B \flat F7 B \flat 1. 2.

B B \flat E \flat F7 B \flat B \flat 7 E \flat B \flat dim B \flat F+ B \flat B \flat 7 E \flat B \flat dim B \flat F7 1. F7 B \flat 2. F7 B \flat E \flat

C Solos E \flat B \flat + E \flat E \flat 7 A \flat E \flat B \flat 7 E \flat 1. 2.

ROUTINE: Tbn A A, B, C, Solos on C, B, C C

Bill Bailey

24

♩ = 192 ♩ = 208
More of a 4/4 feel

1902

Chorus

Musical notation for the Chorus, consisting of 10 staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: F, F, Cdim, C7, C7, C7, C+, F, C7, F, F, F7, Bb, Bb, Bdim, F, D7, G7, C7, F. The notation includes various note values (quarter, eighth, and half notes), rests, and a double bar line at the end of the section.

Verse

Musical notation for the Verse, consisting of 3 staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: Dm, F, A7, Dm, Cdim, C7, F. The notation includes various note values (quarter, eighth, and half notes), rests, and a double bar line at the end of the section. A first ending bracket is shown over the final two staves, with the first ending leading to a repeat sign and the second ending leading to a final chord.

Big Butter And Egg Man (1)

Spanier Ragtimers, 1939; c. 1926

4/4 swingy

♩ = 206

Musical score for "Big Butter And Egg Man (1)" in 4/4 time, 4/4 swingy, tempo 206. The score is written in treble clef with a key signature of one flat (Bb). The melody is accompanied by chords. The score is divided into two main sections: the first section (measures 1-24) and the second section (measures 25-32). The first section ends with a double bar line and a repeat sign. The second section begins with a key signature change to two flats (Bb and Eb) and includes a trumpet solo ending (measures 25-30) and a band chorus (measures 31-32). The score includes various musical notations such as notes, rests, and accidentals, as well as chord symbols and performance instructions.

Chord symbols: F, G7, C7, F, Fo, Gm7, C7, F, Fdim, Gm7, C7, G9, C7, F, F7, Bb, D7, G7, C7, F, G7, Gm7, C7, 1. F, 2. Trumpet solo ending--w / drums only, To top, Band Chorus, 2 extra bars!

3. Trumpet solo out w/drums only



The musical score consists of eight staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody with similar note values and rests. The third staff features a series of eighth notes followed by a quarter note. The fourth staff includes a sharp sign (#) before a note. The fifth staff continues the melody with quarter and eighth notes. The sixth staff has a quarter rest followed by a quarter note. The seventh staff features a half note followed by a quarter note. The eighth staff begins with an accent (>) over a quarter note, followed by a half note, a quarter note, and a half note. The word "rit." is written below the staff. The final measure of the eighth staff is a half note with a fermata, followed by a quarter rest.

ROUTINE: Regular tune, except trumpet solo has special ending (2.), band chorus, maybe another solo, out chorus with trumpet and drums only tag (3.)

Birth Of the Blues

Ballad

c. Henderson, 1926

Chorus

Musical score for the Chorus of "Birth Of the Blues". The score is written in 4/4 time and consists of eight staves. The melody is primarily in the treble clef, with some staves featuring a bass clef for lower notes. Chord symbols are placed above the notes: C, A7, G7, G+, C, E7, F, D7, G7, C, C, A7, G7, G+, C, E7, F, D7, G7, C, E7, A7, D7, G7, C, A7, G7, G+, C, E7, F, D7, G7, C. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Verse

Musical score for the Verse of "Birth Of the Blues". The score is written in 4/4 time and consists of four staves. The melody is primarily in the treble clef, with some staves featuring a bass clef for lower notes. Chord symbols are placed above the notes: C7, F9, C, F9, G7, A7, G7, A7, G7, C, E7, G7, C7, F9, C, F9, G7, A7, G7, A7, G7, C. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Black and Blue

Ethel Waters, L. Armstrong
c. Waller, 1929

27

♩ = 104

Chorus

Musical score for the Chorus of "Black and Blue". The score is written in 4/4 time with a tempo of 104 beats per minute. It consists of 16 measures. The melody is written in treble clef. The harmony is indicated by chords written above the staff. The chords are: Am, Dm, Am, D7, C, Gdim, G7, C, E7, Am, Dm, Am, D7, C, Gdim, G7, A♭7, G7, C, E♭7, A♭7, C, E♭7, A♭7, Am, E7, Am, Dm, Am, D7, C, G7, A♭7, G7, C.

Verse

Musical score for the Verse of "Black and Blue". The score is written in 4/4 time. It consists of 16 measures. The melody is written in treble clef. The harmony is indicated by chords written above the staff. The chords are: C, B7, C, C, Am, E7, Dm, D7, G7, C, G, D7, G, F+, E7, Am, D7, G7, E7.

Blue Turning Gray (Over You)

♩ = 108

4/4 Ballad, not dirge slow

c. Waller, 1929

Chorus

Musical score for the Chorus of "Blue Turning Gray (Over You)". The score is written in 4/4 time with a tempo of 108 beats per minute. It consists of eight staves of music. The key signature is one flat (B-flat). The melody is written in treble clef. The harmony is indicated by chords written above the staff. The chords are: C, B7, Bb7, A7, D7, G+, C, Cdim, Dm7, G7, C, B7, Bb7, A7, D7, G+, C, F, C, C7, F, C, G7, C, F, D7, G7, C, B7, Bb7, A7, D7, G+, C, F, C.

Verse

Musical score for the Verse of "Blue Turning Gray (Over You)". The score is written in 4/4 time with a tempo of 108 beats per minute. It consists of four staves of music. The key signature is one flat (B-flat). The melody is written in treble clef. The harmony is indicated by chords written above the staff. The chords are: C, C7, F7, C, C7, A7, D7, G7, D7, G7, C, G7, C, C7, F7, C, C7, A7, G, Cm, G, Cm, Em6, A7, Eb6, D7, G7.

Blues My Naughty Sweetie Gives to me

29

1919

♩ = 214

The musical score is written for a single melodic line in 4/4 time, with a tempo of 214 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. Chord symbols are placed above the staff at various points: Gm, D7, Gm, G7, Cm, G7, Cm, D7, Gm, A7, D7, Gm, D7, Gm, G7, Cm, G7, D7, G7, C7, F7, C7, F7, and Bb. The melody features a mix of eighth and quarter notes, with some measures containing rests and ties.

(There are) Blues/// /that you get from wor-/ry./ //There are
Blues/// /that you get from pain./// /And there are
Blues/ when you're lone-/ly/ for your one and on-/ly,-
Blues/ you can never/ ex-/ plain./// //There are

Blues/// /that you get from long-/ing/ //But the
Blu-/// /est blues that be/// //are the
Sort of blues that's on my mind,/ they're the very meanest kind, The
Blues my naughty sweetie gives to me./// /|||

Bluin' the Blues (1)

Swing it! Hard driving 4/4! ♩ = 148

Spanier version; c.ODJB, 1918

Intro B \flat F7 Fdim F7

A B \flat B \flat 7 E \flat 7 G \flat 7 B \flat G7 C7 F7 B \flat

B Solos *Rhythm instrument, horns hold long notes.* B \flat 8vb B \flat 7 E \flat 7 G \flat 7 B \flat G7 C7 F7 B \flat

C B \flat G \flat 7 B \flat B \flat 7 E \flat 7 G \flat 7 B \flat G7 C7 F7 B \flat

2nd X to D

Bluin' the Blues (2)

30

Musical score for 'Bluin' the Blues (2)' in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a key signature change to B-flat major (two flats) and a time signature change to 4/4. The second staff continues the melody. The third staff features a first ending marked '1. Bb' and a repeat sign. The fourth staff features a second ending marked '2. Bb' and a repeat sign. Chord symbols are placed above the notes: D, Bb, Bb7, Eb7, Bb, G7, C7, F7, Bb, F7, Bb, F7, Bb.

ROUTINE: Ensemble play as written, or to expand it, solo on B 1 or 2 X each, C D as out choruses.

Mostly transcribed from the Spanier Ragtimers 1939 record. A definitive version that varies greatly from the ODJB and book versions.

Bucket's Got A Hole In It

Melody approximate.

c. C. Williams, 1933

Musical score for 'Bucket's Got A Hole In It' in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a tempo marking of 'Rock it!' and a note value of '♩ = 122'. The second staff continues the melody. The third staff features a first ending marked 'Bb' and a repeat sign. The fourth staff features a second ending marked 'C7' and a repeat sign. Chord symbols are placed above the notes: Bb, F, C7, Db7, C7, F, F7, Bb, Bbm, F, Bb, C7, Db7, C7, F, F7, Bb, Bbm, F.

Bogalusa Strut

♩ = 182

c. Sam Morgan, 1927

Intro C Cdim C A⁷ D⁷ G⁷ C C⁷

Verse F Cdim C A⁷ D⁷ G⁷ C Cdim G⁷ C⁷ F Cdim C A⁷ D⁷ G⁷ C F C

Chorus G⁷ C [Break - - - - -] G⁷ C C⁷ F Cdim C A⁷ D⁷ G⁷ C

Ending C Cdim C A⁷ D⁷ G⁷ C

Routine: Intro, Verse, Chorus, Solos on Chorus, Verse, Chorus, Ending

Bourbon Street Parade

32

2-beat, march tempo ♩ = 192

c. Paul Barbarin, 1949

Intro **Tpt**

Melody

Chords: A \flat , E \flat 7, E \flat 7, E \flat 7, A \flat , A \flat , A \flat 7, D \flat , D \flat , A \flat dim, A \flat , F7, B \flat 7, E \flat 7, A \flat

||Let's/ fly/ down,/ ||or/ drive/ down,/
 ||to/ New/ Or-/ leans///
 ||That/ cit-/y,/ ||it's pret-/ty,/
 ||his-/ tor-/ic scenes.///

 ||I'll/ take/ you,/ ||pa-/ rade/ you,/
 Down// on Bour-/bon/ Street.///
 We'll hit all the hot/ spots,/
 you'll meet all the big/ shots,/
 Down/ on/ Bour-/bon/ Street.///

Bugle Call Rag (1)

♩ = 196

A 1923

B 1923

No definitive version. This is a basic outline that you can fool with: each instrument do a bugle call on A, followed by the band. On C, band do bugle call before each solo. D 2-3 X, out. New Orleans bands sometimes insert the OLE MISS strain, band 1 X or with solos. A Line 1 & 4, C line 1, are all bugle calls that can be used any place.

Bugle Call Rag (2)

33

Solos 2 X each

C **B \flat 7** **B \flat 7** **Start Solo**

E \flat 7 **B \flat** **G 7**

C 7 **F 7** **B \flat** **2nd X no bugle call**

D **Out chorus** **E \flat 7** **B \flat** **G 7**

C 7 **F 7** **B \flat**

E \flat 7 **B \flat** **G 7**

C 7 **F 7** **B \flat** **Extended Ending**

E **Ole Miss** **B \flat** **B \flat 7** **E \flat** **B \flat**

E \flat **B \flat** **C 7** **F 7**

B \flat **B \flat 7** **E \flat** **D 7**

E \flat **B \flat** **B \flat dim** **B \flat** **F 7** **B \flat**

Breeze

C. Williams, 1929, Wingy
Manone, 1935; c. 1919

Ballad

♩ = 120

The musical score for 'Breeze' is written in 4/4 time with a tempo of 120 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords E \flat , Fm 7 , B \flat 7 , B \flat dim. Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .
- Staff 2: Chords B \flat 7 , B \flat dim, B \flat 7 , E \flat , E \flat 7 . Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .
- Staff 3: Chords A \flat , Adim, E \flat , C 7 . Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .
- Staff 4: Chords F 7 , B \flat 7 , B \flat $^+$. Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .
- Staff 5: Chords E \flat , Fm 7 , B \flat 7 , B \flat dim. Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .
- Staff 6: Chords B \flat 7 , A \flat 7 , G 7 . Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .
- Staff 7: Chords A \flat , Adim, E \flat , B \flat m, Fm 7 , B \flat 7 , E \flat . Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .
- Staff 8: Chords E \flat , Gm, B \flat 7 , E \flat . Melody: Quarter note B \flat , quarter note A \flat , quarter note G \flat , quarter note F \flat , quarter note E \flat , quarter note D \flat , quarter note C \flat , quarter note B \flat .

Street parady, shoulder swingy

Chorus

Verse

The musical score for the Verse of 'The Rose Tree' consists of four staves of music in 4/4 time, with a key signature of one flat (B-flat). The melody is written on a treble clef staff. The chords are indicated by letters above the staff: F, B-flat, F, F, C, G7, C7, F, F, B-flat, F, F, C7, F. The melody starts with a double bar line, followed by a series of eighth and quarter notes, and ends with a double bar line.

Bye Bye Blackbird (1)

Square 2-beat

♩ = 198

SING-ALONG tempo (do CHORUS only): ♩ = 162

1926

Verse

Verse:

Black-/bird/ black-/bird/ singing the blues all day.///
 Right| outside /of my/ door./// /|||
 Black-/bird/ black-/bird/ why do you sit and say,///
 "There's| no sun- /shine in/ store."/// /|||

 All through the win- /ter you/ hung/ around ///
 Now I begin /to feel/ home-/ward bound ///

 Black-/bird/ black-/bird,/ gotta be on my way,///
 Where| there's sun- /shine ga-/ lore./// /|||

Bye Bye Blackbird (2)

36

Chorus

Chorus

F B \flat F C 7 F

F Fdim C 7

Gm 7 C 9

Gm 7 C 9 F

F 7 Cm 6 D 7

Gm B \flat m C 7

F B \flat F C 7 D 7

Gm 7 C 7 F

Chorus:

Pack up all my care and woe,/ here I go/ singing low/
 Bye/// Bye/// black-/bird./ ///
 Where somebody waits for me,/ sugar's sweet,/ so is she./
 Bye/// Bye/// black-/bird./ ///

 No one here can love and under- stand/// me,///
 Oh what hard luck stories they all hand/// me.///

 Make my bed and light the light,/ I'll arrive/ late tonight/,
 Black-/bird/ //bye/ Bye./// ///

Bye Bye Blues

Fast!

♩ = 220

1925

The musical score consists of ten staves of music in 4/4 time. The chords and notes are as follows:

- Staff 1: Chords C and A^b7. Notes: C4, E4, G4, A4.
- Staff 2: Chords C and A7. Notes: C4, E4, G4, A4.
- Staff 3: Chords D⁹ and G7. Notes: D4, F#4, A4, B4.
- Staff 4: Chords C, Cdim, and G7. Notes: C4, E4, G4, A4.
- Staff 5: Chords C and A^b7. Notes: C4, E4, G4, A4.
- Staff 6: Chords C and A7. Notes: C4, E4, G4, A4.
- Staff 7: Chords D⁹ and G7. Notes: D4, F#4, A4, B4.
- Staff 8: Chords C, A^b7, and C. Notes: C4, E4, G4, A4.

Bye/// Bye/// blues./// ///
 Bye/// Bye/// blues./// ///
 Bell/// ring./// Birds/// sing.///
 Sun/ is/ shin-/ing/ no/ more/ pin-/ing./

 Just/// we/// two./// ///
 Smil-/// ing/// through./// ///
 Don't/// sigh/// don't/// cry.///
 Bye/// Bye/// blues./// ///

Cabaret

38

1966

$\text{♩} = 204$

Chords and musical notation across the staves:

- Staff 1: $E\flat$, $B+$, $E\flat$, $B\flat+$
- Staff 2: $E\flat$, $E\flat$, $E\flat 7$
- Staff 3: $A\flat$, $Adim$, Gm , $C7$
- Staff 4: $Fm7$, $B\flat 9$, 1. $E\flat$ $Fm7$ $B\flat 7$, 2. $E\flat$
- Staff 5: $A\flat m$, $E\flat$
- Staff 6: Cm , $Cm7$, $F7$, $B\flat 7$
- Staff 7: $E\flat$, $B+$, $E\flat$, $B\flat+$
- Staff 8: $E\flat$, $B\flat m7$, $E\flat 7$
- Staff 9: $A\flat$, $Adim$, $Gm7$, $C7$
- Staff 10: $Fm7$, $B\flat 7$, $E\flat$

Ending do line 3 X

ENDING: Play next to last line 3 X, Extend last line--double value of notes.

Cakewalkin' Babies From Home (1)

4/4

Verse

♩ = 218

Armstrong/Bechet
c. C. Williams, 1924

The musical score is written on four staves in 4/4 time, key of B-flat major (two flats). The tempo is marked as ♩ = 218. The first staff begins with a 'Verse' box. Chord symbols are placed above the notes: F+ (first measure), Bb (second measure), F+ (third measure), Bb (fourth measure), F+ (fifth measure), Bb (sixth measure), F+ (seventh measure), Bb (eighth measure). The second staff has Bb (first measure), Fdim (second measure), C7 (third measure), F7 (fourth measure). The third staff has D7 (first measure), Gm (second measure), D7 (third measure), Gm (fourth measure). The fourth staff has C7 (first measure), Ebm (second measure), F7 (third measure).

Verse:

(Cake) walkers may come, /// cake walkers may go, ///
 But I wanna tell you 'bout a couple I know. ///
 High steppin pair, /// |debonaire. ///
 When it comes for bus'ness not a soul/ can com- pare.///

Chorus:

Here they/ come /// |Look at them syncopatin'
 Goin'/ some, /// |look at them demonstratin'
 Talk of the town, /// Green and/ Brown, ///
 pickin' 'em up |and// layin' 'em down. ///

Dancin'/ fools, /// that's what they like to call 'em, they're
 In/ a class |of/ their own./// ///

The on-/ly way /for them to lose/ is to cheat 'em//
 you/ may tie /'em, but you'll ne-/ver/ beat 'em/ |

Strut that/ stuff, ||They/ don't do nothin' diff'rent'||
 Cake walkin' ba- /bies from/ home./// || |

2 main records, Jan. 1925: w/ Alberta Hunter in Ab; w/Eva Taylor, in Bb.

Chorus

The musical score for the Chorus of "Cake Walkin' Babies (2)" is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chord **F7**. Melody: Bb4, A4, G4 (half note), F4 (half note).
- Staff 2:** Chord **Bb7** (first half), Chord **G7** (second half). Melody: Bb4, A4, G4 (half note), F4 (half note).
- Staff 3:** Chord **C7**. Melody: F4, E4, D4 (half note), C4 (half note).
- Staff 4:** Chord **C7** (first half), Chord **Ebm** (second half), Chord **F7** (third half), Chord **Fdim** (fourth half). Melody: F4, E4, D4 (half note), C4 (half note).
- Staff 5:** Chord **F7**. Melody: Bb4, A4, G4 (half note), F4 (half note).
- Staff 6:** Chord **Bb7** (first half), Chord **Gm** (second half), Chord **D7** (third half), Chord **Gm7** (fourth half), Chord **Bb7** (fifth half). Melody: Bb4, A4, G4 (half note), F4 (half note).
- Staff 7:** Chord **Ebm6**. Melody: Bb4, A4, G4 (half note), F4 (half note).
- Staff 8:** Chord **Bb6** (first half), Chord **F7** (second half), Chord **(Fdim)** (third half). Melody: Bb4, A4, G4 (half note), F4 (half note).
- Staff 9:** Chord **F7**. Melody: Bb4, A4, G4 (half note), F4 (half note).
- Staff 10:** Chord **C7** (first half), Chord **F7** (second half), Chord **Bb (Fdim)** (third half). Melody: Bb4, A4, G4 (half note), F4 (half note).

Cake Walkin' Babies (3)

Armstrong's out chorus

From the Clarence Williams Blue Five 1/8/25
record with Armstrong, Bechet, Eva Taylor voc.

F7
B \flat **G7**
C7
C7 **F7 [Trumpet Break -----]**
F7
B \flat **F7** **Cm D7 Gm7** **B \flat 7**
E \flat [Break -----] **E \flat** **E \flat [Break -----]** **E \flat m**
B \flat [Break -----] **B \flat** **B \flat [Break -----]** **Fdim**
F7
C7 **F7** **B \flat**

California Here I Come

40

1924

Square 2-beat

Chorus ♩ = 218

Musical notation for the Chorus of "California Here I Come". The key signature is C major, and the time signature is 4/4. The notation consists of eight staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in the treble clef. The accompaniment is written in the bass clef. The chords are: C, C+, F, G7, Gdim, G7, C, Cdim, G7, C, Cdim, G7, C, C+, F, G7, Gdim, G7, C, A7, Dm, A7, Dm, E♭dim, E7, Am, D7, Dm, G7, C.

Verse

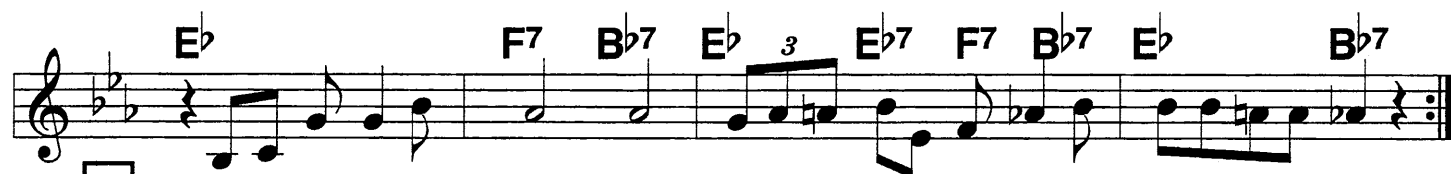
Musical notation for the Verse of "California Here I Come". The key signature is C major, and the time signature is 4/4. The notation consists of five staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in the treble clef. The accompaniment is written in the bass clef. The chords are: Em, B+, Em7, A7, Am7, Em, C7, B7, 1. Em E6 B+ Em, 2. Em, G7, Dm7, B♭m, G7, 1. F C, 2. F C B7, Em, B+, Em7, A7, Am7, Em, C7, B7, Em, G7, Gdim, G7, G+.

Chorus is
in C

Campmeeting Blues (1)

♩ = 95 4/4

c. King Oliver, 1923

**Piano
Intro****A****B****Tbn Solo****C****Clar. Solo**

Carolina In the Morning

2-beat

c. Donaldson, 1922

♩ = 135

Chords: C, Cmaj7, C⁶, Gdim, G⁷, Dm, F⁺, F, G⁷, Cdim, F, C, F, A⁷, D⁷, G, E⁷, Am, D⁷, G⁷, C, Cmaj7, C⁶, Gdim, G⁷, Dm, F⁺, F, G⁷, Cdim, G⁷, C, C⁷, F, D⁷, G⁷, C, Am, D⁷, G⁷, C

Charleston

43

♩ = 202

Chorus

James P. Johnson, 1923

Musical notation for the Chorus of 'Charleston'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of eight staves of music. Above the staves, the following chords are indicated: Bb, D7, G7, C7, F7, Bb, Gdim, F7, Bb, D7, G7, C7, Dm, A7, D7, F7, Bb, D7, G7, C7, F7, Bb, Gdim, F7, Gm, Bb7, Eb, Gb7, Bb, Gdim, F7, Bb. The melody is written in a single line on a treble clef staff.

Verse

Musical notation for the Verse of 'Charleston'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of four staves of music. Above the staves, the following chords are indicated: Gm, Cm, D7, Gm, Gm, A7, D, F7, F7, Bb, D7, Gm, F, Fdim, F, Cdim, C7, F7. The melody is written in a single line on a treble clef staff.

Chattanooga Stomp (1)

C. King Oliver, 1924

4/4
♩ = 198

Intro



A



B



Back to A 1 X, C

Chattanooga Stomp (2)

44

Solos, if any

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of nine staves of music. The first staff begins with a 'C' time signature and a repeat sign. The notation includes various chords and melodic lines. Chords are indicated by letters with accidentals and superscripts (e.g., E♭, B♭7, A♭, A♭m, F7, C7). A 'Break' section is indicated by a dotted line and a bracket. The score ends with a 'Coda' section marked with a circled cross symbol. The melody is a suggestive distillation of the Oliver record's very complex arrangement.

ROUTINE: AA BB A CCC extended ending. Play as set piece, or do solos on C, 3 out choruses, one as written, jam out chorus.

The melody line is a suggestive distillation of the Oliver record's very complex arrangement.

Chicago (That Toddlin' Town)

4/4 *swingy*

♩ = 186

c. Fisher, 1922

(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-
 Ca-/go, Chi- ca-/go, I'll show you around./ / show you around.
 Bet your bottom dollar you'll lose your blues in Chi-
 ca-/go, Chi- ca-/go, the
 Town that Billy Sunday could not shut down./// ||| On

 State/ Street, that great/ Street, I just want to say, just want to say, they
 Do things/ they don't do on Broad- way. /// Say,///
 They have the time, the time of their life,/ I met a man he danced with his wife In Chi-
 Ca-/go, Chi- cago my home town./// |||

China Boy

46

Popular in the 30s; c. 1922

4/4

♩ = 234

The musical score for "China Boy" is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 234. The score consists of eight staves, each containing a single melodic line with piano accompaniment chords indicated above the notes. The chords are as follows:

- Staff 1: F, C+, F, C+, F
- Staff 2: F, C+, F, D7
- Staff 3: G7
- Staff 4: Bbm, F, Eb7
- Staff 5: Ab, Eb7, Ab, Eb7
- Staff 6: Ab, Eb7, Ab, C7
- Staff 7: F, C+, F, Fdim
- Staff 8: F, C9, F

The melodic line is primarily composed of quarter and half notes, with some measures featuring a dotted quarter note. The piano accompaniment is represented by the chords placed above the notes.

47

2-beat

Chinatown My Chinatown

c. 1906

♩ = 238
♩ = 214

Chords: C, G+, C, G7, Am, D7, G7, C, G+, C, C7, F, F, Fm, C, A7, D7, G7, C

Chin-/a-/ town/ my/ Chinatown,/ ///
 Where/ the/ lights/ are/ low./// ///
 Hearts/ that/ know/ no/ other land./ ///
 Drift-/ing/ to/ and/ fro./// ///

 Dream-/y/ dream-/y/ Chinatown,/ ///
 Al-/mond/ eyes/ of/ brown/// ///
 Hearts/ seem/ light/ and/ life seems bright./ ///In
 Dream-/y/ Chin-/a-/ town./// ///

Coney Island Washboard

48

4/4 ♩ = 210

♩ = 198 (Vocal)

Chorus

Musical notation for the Chorus, consisting of 8 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 210. The notation includes various chords and melodic lines. The chords are: Bb, G7, C7, F7, Bb, G7, C7, F7, Bb, G7, C7, Eb, Edim, Bb, G7, C7, F7, Bb. The melody is written in a single line on a treble clef staff.

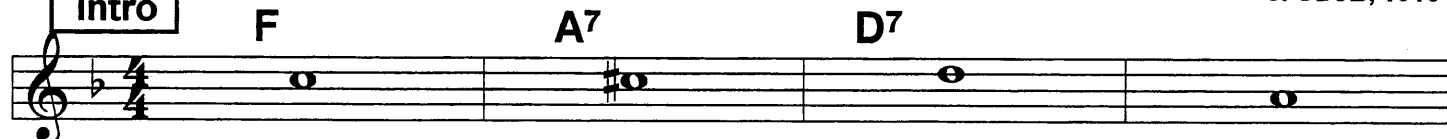
Verse

Musical notation for the Verse, consisting of 4 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. The chords are: Bb, G7, Bb, F7, Bb, Bb, G7, Bb, F7, Bb, Ddim, Cm, G7, Cm, C7, F7. The melody is written in a single line on a treble clef staff.

Clarinet Marmalade (1)

♩ = 214 4/4 *swingy*

c. ODJB, 1918

Intro**A****Interlude**

Clarinet Marmalade (2)

49

Solos

B

F A7 D7

G7 C7 F C7

F A7 D7

G7 C7 F B \flat F

Dogfight

Dm A7 [Break -----] Dm A7 [Break -----]

Gm D7 [Break -----] Gm D7

C7 Cdim C7 Cdim C7 **To B**

Tag

F A7 D7

G7 C7 F

Routine: Intro, A, Interlude, B, Dogfight, Solos on B, Dogfight, B 2-4 X, Tag

Copenhagen (1)

Bix, c. 1924

♩ = 198

A B^b $Bdim$ Cm B^bdim

B^b $F7$ B^b $F7$ 1. B^b

2. B^b B^b7

B E^b A^b7 E^b E^b7

A^b7 E^b E^bdim

B^b7 $F7$ E^b A^b 1. E^b B^b7 2. E^b $F7$

C E^b E^bm B^b $G7$

$C7$ $F7$ B^b $F7$ 1. B^b B^b7 2. B^b

D **Tpt** B^b Cm Dm B^b G^b7

Clar $C7$ $F7$ B^b $F7$ B^b

Copenhagen (2)

50

The musical score is written for a Tuba and a Solo instrument, likely a Trombone, in a key of B-flat major (two flats). The score is divided into several systems.

- System 1:** The Tuba part starts with a key signature change to B-flat major (two flats) and a common time signature. The Solo part begins with a key signature change to B-flat major (two flats) and a common time signature. The Tuba part has a "Tuba Solo" label above it. The Solo part has a "Solo" label above it. The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature. The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature.
- System 2:** The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature. The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature.
- System 3:** The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature. The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature.
- System 4:** The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature. The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature.
- System 5:** The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature. The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature.
- System 6:** The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature. The Tuba part has a key signature change to B-flat major (two flats) and a common time signature. The Solo part has a key signature change to B-flat major (two flats) and a common time signature.

ROUTINE: A A, B B, C C, D D; E Tuba 1st line, can finish solo, Tuba 1st line, Clar, Tpt, or Band finish.
BAND F, more solos 2 X each, F 2 X, double ending.

Curse Of An Aching Heart

2-beat

♩ = 172

1913

The musical score is written for a single melodic line in 4/4 time, with a tempo of 172 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of nine staves of music. Chord symbols are placed above the notes: Bb, A7, Bb, Bb7, Eb, Ebm, Bb, F7, Bb, C7, F7, Bb, A7, Bb, Bb7, Eb, A7, D7, Eb, Bbdim, Bb, D7, G7, C7, F7, Bb. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together and others tied across measures.

(You) Made// me what// I am/ to-/ day,// I
 Hope// you're sat-/is- fied./// /// You
 Dragged// me down// and down/ un-/ til// the
 Soul// with- in// me died./// /// You

 Shat-/tered each// and ev'/ ry/ dream,// you
 fooled// me from/ the/ start,/// /// and
 Though/ you're not true,// I still/ love/ you,/ that's the
 Curse/ of an ach-/ing/ heart./// ///|

Darktown Strutter's Ball

52

4/4

♩ = 150

c. 1917

Chorus

Musical notation for the Chorus, consisting of six staves. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef. Chord symbols are placed above the notes: C, A7, D7, Am7, D7, G7, C, Cdim, G7, C, A7, D7, Am7, D7, F, Cdim, C, E7, A7, D7, G7, C. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the sixth staff.

Verse

Musical notation for the Verse, consisting of four staves. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef. Chord symbols are placed above the notes: C, Cdim, G7, C, Cdim, G7, G7, Gdim, E7, Am7, D7, G7, C, Cdim, G7, E7, Am7, G, G+, Em, E7, Am7, D7, G7. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the fourth staff.

Davenport Blues

Driving 4/4 ♩ = 135

Bix, 1925

Chorus

Chorus musical notation (8 staves):

- Staff 1: E^b A^b E^b B^b7 E^b
- Staff 2: E^b A^b E^b B^b7 E^b E^b7
- Staff 3: A^b E^b C⁷
- Staff 4: F⁷ A^b + [TPT Break -----]
- Staff 5: E^b A^b E^b B^b7 E^b E^b7
- Staff 6: A^b G⁷ B^b7
- Staff 7: E^b [Break -----] G⁷ [Break -----] C^m₃ [break -3-----] C⁷ [Break -----]
- Staff 8: F⁷ B^b7 E^b

Verse

Verse musical notation (4 staves):

- Staff 1: E^b E^b7 A^b A^b7
- Staff 2: E^b F⁷ B^b7
- Staff 3: E^b E^b7 A^b A^b7
- Staff 4: E^b7 E^b C⁷ F⁹ B^b B^bdim B^b7

Diga Diga Doo

54

c. 1928

♩ = 206 Square 2-beat

Chorus

The Chorus section consists of eight staves of music in 4/4 time. The melody is written in treble clef with a key signature of one flat (Bb). The accompaniment is indicated by chords written above the staff. The chords for the first staff are Dm, A+, Dm7, Dm6, Dm, A+, Dm7, and Dm6. The second staff has Dm, A7, Dm, Dm, A7, and Dm. The third staff has Dm, A+, Dm7, Dm6, Dm, A+, Dm7, and Dm6. The fourth staff has Dm, A7, Dm, Dm, A7, and Dm. The fifth staff has C7, F, and Bb7 A+. The sixth staff has D7, Gm, A7, and Eb7. The seventh staff has Dm, A+, Dm7, Dm6, Dm, A+, Dm7, and Dm6. The eighth staff has Dm, A7, Dm, Dm, A7, and Dm. The section ends with a double bar line.

Verse

The Verse section consists of four staves of music in 4/4 time. The melody is written in treble clef with a key signature of one flat (Bb). The accompaniment is indicated by chords written above the staff. The first staff has Dm, A+, Dm, and A+. The second staff has Dm, A7, Dm, Dm, A7, and Dm. The third staff has C7, F, C7, F, and A7. The fourth staff has Dm, Dmaj7, Dm7, G7, C7, and A7. The section ends with a double bar line.

Dippermouth Blues (1)

Oliver, 1923
Spanier, 19394/4
♩ = 186Distilled from 1st Oliver record; orig. in C, usually played in Bb.
aka "Sugarfoot stomp"

Intro B \flat dim F7 Fdim F7

A B \flat E \flat 7 B \flat B \flat 7 E \flat 7 B \flat F7 1. B \flat E \flat B \flat 2. F7 B \flat F7 B \flat F7 **To B**

3. F7 B \flat F7 B \flat **Cornet**
Lip to D

B **CLAR Solo, band do "3's"** B \flat B \flat dim B \flat B \flat 7 E \flat 7 B \flat dim B \flat G7 C7 F7 1. B \flat F7 B \flat 2. B \flat F7 B \flat **n X solos on C, A 1 X, then D tpt solo**

C B \flat E \flat 7 B \flat B \flat 7 E \flat B \flat F7 B \flat **A 1 X, then D**

Dippermouth Blues (2)

TPT Solo 36 Bars

Stop time is a standard, later convention

D **B \flat 7** **E \flat 7** **B \flat 7** **F7** **B \flat 7**

Stop time **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7**

E \flat 7 **F7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7**

E \flat 7 **F7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7** **B \flat 7**

E **B \flat 7** **E \flat 7** **B \flat 7** **B \flat 7** **B \flat 7**

Out 2-3 X **Can play A 1-2 X, jam 1-2 X**

E \flat 7 **B \flat 7** **F7** **B \flat 7**

Extended ending

Dinah4/4 *swingy* or 2-beat ♩ = 184 ♩ = 200Spanier, 1939
c. Akst, 1925**Chorus**

Musical score for the Chorus of 'Dinah'. The score is written in 4/4 time, key of A-flat major (three flats), and consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff at various intervals. The sequence of chords is: A-flat, E-flat7, A-flat, A-flat dim, D-flat, E-flat7, A-flat, E-flat7, A-flat, D-flat, A-flat, C7, F minor, A-flat+, A-flat, B-flat9, F minor, B-flat7, E-flat7, A-flat, E-flat7, A-flat, D-flat, A-flat.

Verse

Musical score for the Verse of 'Dinah'. The score is written in 4/4 time, key of A-flat major (three flats), and consists of 12 measures. The melody is written on a single staff. Chord symbols are placed above the staff at various intervals. The sequence of chords is: A-flat, E-flat7, A-flat, F minor7, B-flat7, E-flat7, A-flat, C minor, B-flat dim, E-flat, B-flat7, E-flat7.

Do You Know What It Means To Miss New Orleans

57

Louis Armstrong
c. Alter, 1946

4/4 *Very expressively*

♩ = 106

♩ = 96 (Vocal)

The musical score is written in 4/4 time and consists of eight staves of music. The key signature is one sharp (F#), and the tempo is marked '4/4 Very expressively'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. Chord symbols are placed above the staff lines to indicate the harmonic structure. The chords used include C, G+, C, G+, C, Am7, D9, F, Cdim, C, A7, Dm7, Ab7, G7, Bbm7, Eb7, Ab, Adim, Bbm7, Eb7, Ab, Am7, D7, G, Em7, Am7, D7, G7, C, G+, C, G+, C, Am7, D9, F, Cdim, C, A7, D9, G7, and C. The score is arranged in a single system with eight staves.

Chord symbols: C, G+, C, G+, C, Am7, D9, F, Cdim, C, A7, Dm7, Ab7, G7, Bbm7, Eb7, Ab, Adim, Bbm7, Eb7, Ab, Am7, D7, G, Em7, Am7, D7, G7, C, G+, C, G+, C, Am7, D9, F, Cdim, C, A7, D9, G7, C.

Down In Honky Tonk Town (1)

c. 1916

♩ = 224 2-beat

Verse

Musical score for the first verse of "Down In Honky Tonk Town (1)". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. Chord symbols are placed above the notes: E♭7, D7, E♭7, D7, E♭7, D7, A♭7, G7, A♭7, G7, A♭7, G7, A♭, G7, Cm, E♭7, D7, E♭7, D7, E♭7, D7, E♭, D7, E♭dim, A♭7, D7, Ddim, G7. The melody features various note values including quarter, eighth, and half notes, with some measures containing rests.

Verse:

| Bill Johnson said one day,/ |to his Eli- za May,/
 | "We've been to nearly ev'ry place in'/ town. ///
 | If you sug- gest to me,/ |some other novelty,/
 | we both will go and do the thing up/ brown." ///

 | His sweetie said "my dear,| |there is this place I hear, /|
 | I got it straight from Mose, who brings the/ clothes. ///|
 It's Honky Ton- /ky Town,/ down where the gals /are brown, That's
 where/ the/ music// grows./// ///

Down In Honky Tonk Town (2)

58

Chorus

The musical notation for the chorus consists of eight staves of music in treble clef. The notes are as follows: Staff 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Staff 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Staff 3: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Staff 4: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter). Staff 5: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Staff 6: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter). Staff 7: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter). Staff 8: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter). Chord symbols are placed above the staves: C (Staff 1), D7 (Staff 2), G7 (Staff 3), D7 (Staff 4), Ddim (Staff 4), Ab7 (Staff 4), G7 (Staff 4), C (Staff 5), D7 (Staff 6), G7 (Staff 7), D7 (Staff 8), G9 (Staff 8), C (Staff 8).

Verse:

| Come Honey, let's go down/ |to Honky Tonky town,/
 | It's under- neath the ground,/ |where all the fun is found./
 There'll be singing waiters,// singing synco- pators,//
 Dancin' to pi- ano played by Mis-ter// Brown.///

 |He plays pi- ano queer,/ |he only plays by ear,/
 |You want to stay a year,/ |the music that you hear, would
 Even start a monkey/// dancing with a don-key.///
 Down in Honky Tonky// Town."/// ///

Down By the Riverside

Rockin' gospel feel

♩ = 186

The musical score is written for a single melodic line in 4/4 time, featuring a rockin' gospel feel. The key signature is one flat (Bb), and the tempo is marked as 186 beats per minute. The score consists of eight staves of music, each with a treble clef and a key signature of one flat. The chords are indicated above the notes: F, C7, Bb, and F7. The melody is composed of eighth and quarter notes, with some measures containing rests. The final measure of the eighth staff ends with a double bar line.

Chords indicated: F, C7, Bb, F7.

Down Yonder

60

Hot 2-beat

♩ = 224

c. 1922

The musical score consists of ten staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as 'Hot 2-beat' with a quarter note equal to 224. The score includes various chords such as E♭7, A♭, B♭7, F7, and E♭. The melody is written in a single line, with some notes beamed together and others held as whole notes. The music is arranged in a single system, with each staff containing a line of music.

Down/// yonder someone beckens to me. ///
 Down/// yonder someone reckons on me. /|||
 | I seem to see a race in memor-/y. ///
 | Between the Natchez and the Robert E. Lee. ///
 Swanee/ shore /I miss you more/ and more, /ev'-/ry
 Day/ my mam- /my land/, | you're/ sim- /ply grand./

Down/// yonder when the folks get the news, ///
 Don't/// wonder at the Hulabalooos. ///There's
 Daddy and mam-/ my,/ there's Ephraim and Sam-/
 my,///
 Waitin' down yon- /der for/ me./// |||

Dr. Jazz

King Oliver, 1927

Chorus

Chorus

Chords: E \flat , B \flat 7, E \flat , E \flat , B \flat 7, E \flat , E \flat 7, D7, D \flat 7, C7, B \flat 7, E \flat , B \flat 7, E \flat , E \flat 7, G7.

Verse

Verse

Chords: E \flat , C7, F7, B \flat 7, E \flat , E \flat , B \flat 7, G7, C7, F7, B \flat , B \flat 7, E \flat , B \flat 7, E \flat , F7, B \flat , G7, C7, F7, B \flat , B \flat 7.

VERSE can be slow, Chorus faster, especially effective with vocal.

Everybody loves my baby

62

c. S. Williams, 1924

4/4
♩ = 192 ♩ = 208

Chorus

Musical score for the Chorus of "Everybody loves my baby". The score is written in 4/4 time, key of B-flat major (two flats). It consists of eight staves of music. The melody is primarily in the treble clef, with some notes in the bass clef. The harmony is indicated by chords written below the staff. The chords are: Dm, G7, C7, F, A7, Dm, A, E7, A, C7, F7, G7, C7, A7, Dm, G7, C7, F, (A7).

Verse

Musical score for the Verse of "Everybody loves my baby". The score is written in 4/4 time, key of B-flat major (two flats). It consists of four staves of music. The melody is primarily in the treble clef, with some notes in the bass clef. The harmony is indicated by chords written below the staff. The chords are: Dm, A7, Dm, Bb7, A7, Dm, Bb7, A7, Dm, Bb7, A7, Dm, Bb7, A7.

Eccentric (1)Spanier, 1939
c. 19244/4
♩ = 188

Intro F D7 G7 C7 F F7

A B \flat C7

F7 B \flat F7

B \flat C7

F7 B \flat E \flat 7 F7 B \flat B \flat 7

B E \flat B \flat 7 E \flat B \flat 7 E \flat

E \flat B \flat 7 E \flat F7 B \flat

G7 Cm

E \flat B \flat 7 E \flat B \flat 7 E \flat F7

Play A, then Solos

Eccentric (2)

63

SOLOS; after solos play C as written, D, TAG

The musical score for "Eccentric (2)" consists of ten staves of music, primarily in treble clef with a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines:

- Staff 1:** Starts with a boxed **C** section. Chords: Bb, C7. Includes a triplet of eighth notes.
- Staff 2:** Chords: F7, Bb, F7.
- Staff 3:** Chords: Bb, C7. Includes a triplet of eighth notes.
- Staff 4:** Chords: F7, Bb, F7, Bb, Eb7, F7, Bb, F7.
- Staff 5:** Starts with a boxed **D** section. Chords: Bb, Bbdim, Bb, C7, F7, Bb.
- Staff 6:** Chords: Bb, Bbdim, Bb, C7, F7.
- Staff 7:** Chord: D7.
- Staff 8:** Chords: Bb, Bbdim, Bb, C7, Bb.
- Staff 9:** Starts with a boxed **Tag** section. Chords: Bb, Bbdim, Bb, C7, F7, Bb. Ends with a melodic flourish.

ROUTINE: A B A, Solos on C, C as written, D, Tag.

Entertainer, The (1)

c. Joplin, 1902

Square 2-beat

♩ = 142 ♩ = 160

Intro

C

8th8th

3rd octave

G⁷

A

C

C⁷

F

C

G⁷

C

C

C⁷

F

D⁷G⁷

C

C⁷

F

C

G⁷

C

C

C⁷

F

F^m

C

G⁷

1. C

2. C

3. End

C

>

B

C

F

F^m

C

C

G

D⁷G⁷

C

F

F^m

C

C⁷

F

Cdim

C

D⁷G⁷

1. C

2. C

Play A 1 X, then C

Entertainer, The (2)

C F B \flat Dm Gm

Gm F Dm E 7 A 7 C 7

F B \flat Dm Gm

Gm F D 7 F C 7 1. F

2. F

Interlude

F Cdim C D 7 G 7 C

D F C G 7 Cdim C

F C Cdim D 7 G 7 C

ROUTINE: A A, B B, A, C, Interlude, D.

*It's better to end on A, the most commonly recognized part of the tune.
Most bands just play A & B, going out on A. The Interlude is a good ending.*

Fidgety Feet (1)

4/4
♩ = 192

c.ODJB, 1918

Intro F7

A B \flat E \flat B \flat

B \flat C7 F7

B \flat E \flat B \flat

B \flat dim [Break] B \flat F7 B \flat

B E \flat G7 A \flat E \flat

B \flat 7 E \flat D7 Gm B \flat 7

E \flat G7 A \flat E \flat

B \flat 7 E \flat C7 F7 B \flat 7 E \flat E \flat 7

Fidgety Feet (2)

Solos

C

The musical score consists of ten staves of music in C minor. The first staff begins with a 'C' time signature and a 'Solos' box. The chords are: A♭, E♭7, A♭, E♭7, A♭, A♭7, D♭, D♭m, A♭, F7, B♭7, E♭7, A♭, E♭7, A♭, D♭, C7, D♭, D♭m, A♭, F7, B♭7, E♭7, A♭.

ROUTINE: A A, B, C, Solos on C; can go back to top, do jam out chorus, w/extended ending.

Floatin' Down That Old Green River (1)

♩ = 232 2-beat

Chorus

1915

The musical score is written for a single melodic line in 4/4 time, with a tempo of 232 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music. Chord symbols are placed above the notes: F, A7, D7, G7, C7, F, F7, Bb, D7, G7, C7, F, A7, D7, G7, C7, F. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together. There are several rests and a final double bar line at the end of the eighth staff.

(I've been) Float-/ing/ down/ the/ |old/ Green River on the
 Good/ ship/ Rock and/ Rye, /// // but I
 Floated too far, //I got stuck on a bar, //I was
 Out there alone, //wishing that I was home. ///

 |The ship got wrecked with/ the captain and crew, ///
And there was only/ one thing left to do. //so I

Had/ to/ drink/ the/ |whole/ Green River dry to
 Get/ back/ home/ to/ you./// ///

Floatin' Down That Old Green River (2)

66

Vamp F Cdim C⁷ F Cdim C⁷

Verse F Fdim C⁷ F Fdim C⁷

F Cdim Gm

C⁷ F C⁷ Cdim

G⁷ C⁷

F Fdim C⁷ F Fdim C⁷

F B^b

G⁷ C C A⁷

G⁷ C⁷

Ver. 1-- Half past four, Dan McGraw, came sneaking to his wifey's door.
She'd been waiting up all night, waiting for him to go to bed.
Danny smiled like a child, but his wifey grew very wild
"Where have you been all night long?" she cried, and this is what Danny
replied:

Ver. 2-- Danny's frau raised a row, said "I'll go home to mother now."
Danny said "That's some idea, better than bringing mother here."
At the door there she saw, her pa and ma and several more,
Dad was explaining when he came in, telling ma where he had been. "I've been"

Five Foot Two, Eyes Of Blue

Charleston

c. 1925

♩ = 196 C

The musical score is written in 4/4 time with a tempo of 196 beats per minute. It features a series of chords: E7, A7, D7, G7, G+, and C. The melody is composed of eighth and quarter notes, with some measures containing rests. The score is divided into two systems of four staves each.

Five Foot two,| eyes of blue,| oh what those blue eyes can do, has
 Anybody seen/ my/ gal?/// ///|
 Turned up nose,| turned down hose,| flapper yes sir, one of those, has
 Anybody seen/ my/ gal?/// / Now if you
 Run into a five foot two,| covered with fur, ///|
 Diamond rings and all those things,| betcha' life it isn't her. But
 Could she love, could she woo, could she could she could she coo, has
 Anybody seen/ my/ girl?/// /|||

Rhythm play 8-bar charleston beat to set up rhythm for dancers, spark some dancing. Play it for 8-16 bars 1st chorus, and during an out chorus. This tune is one of the "party-makers", "ice breakers", that often can get things going if nothing else will. If someone requests a Charleston, play this one, not "Charleston".

From Monday On

68

Bix; c. Bing. Crosby,
Harry Barris, 1928

2-beat or 4/4

♩ = 194

(From Monday) On,/// /my cares are o-/ver./ /From Monday
On,/// / I'll be in clo-/ver./ / We picked on
Mon-/day,/ /because it's wash/ day,/ // And we'll
Wash/// /our blues a- way./// /From Monday

On,/// /the skies'll look/ bright,. /don't tell me
Diff'-rent,/ /I know I'm right./// //I'm gonna
Start/ shoutin' "Hey!/ Hey!" when she says "Love, honor
and obey, 'cause we'll be
Hap-/py/, /from Monday on./// ///

Georgia On My Mind

♩ = 92 Usually 4/4

c. Hoagy Carmichael, 1930

Chorus

Musical notation for the Chorus of "Georgia On My Mind". The notation is written on ten staves in 4/4 time, with a key signature of one flat (Bb). The melody is primarily in the treble clef. Chord symbols are placed above the notes. The sequence of chords is: F, A7, Dm, Gm, Bbm, F, E7, Gm, G9, C7, F, D7, Gm, C+, F, A7, Dm, Gm, Bbm, F, A7, Dm, Gm, Dm, Bb7, Dm, Gm, Dm7, G7, Dm, Gm, Dm7, E7, Am, D7, Am, Gm, F, A7, Dm, Gm, Bbm, F, E7, Gm, G9, C9, F, Bb, Bbm, F.

Verse

Musical notation for the Verse of "Georgia On My Mind". The notation is written on two staves in 4/4 time, with a key signature of one flat (Bb). The melody is primarily in the treble clef. Chord symbols are placed above the notes. The sequence of chords is: F, A7, D7, G7, C7, F, Am, Dm, G7, C7, F.

Verse: Melodies bring memories that linger in my heart
 Make me think of Georgia, / why did we ever part?
 Some sweet day when blossoms fall and all the world's a song,
 I'll go back to Georgia, / 'cause that's where I be- long.

Good Man Is Hard To Find, A

70

Hooch tune, solid 4/4, Stripper beat? ♩ = 100

Bessie Smith classic, 1917

Chorus

Verse

VERSE CHORUS, solos, vocal out. BREAKS always played, incl. solos

Hard Hearted Hannah

♩ = 114

Bump & grindy hooch tune

c. Ager, 1924

Chorus

Chorus musical notation in 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the staff: E♭, E♭7, D7, D♭7, C7, F7, B♭7, E♭ [Break], E♭, E♭7, D7, D♭7, C7, Fm, G7, Cm, E♭7, A♭, B7, E♭, E♭7, D♭7, D7, C7, F7, B♭7, E♭, B♭7.

Verse

Verse musical notation in 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the staff: E♭, B♭+, E♭, B♭+, E♭, B♭+, E♭, E♭7, A♭, A♭m, E♭, E♭7, A♭, A♭m, E♭, B♭7, E♭, B♭+, E♭, B♭+, E♭, B♭+, E♭, D7, D7, Gm, C7, F7, B♭7.

72

4/4 Dixieland; sing-along

1963

$\text{♩} = 120$

$\text{♩} = 156$

B \flat Gm

B \flat B \flat dim Cm 7 F 7

Cm A \flat

Cm F 7 B \flat B \flat dim F 7

B \flat Gm

Fm 7 B \flat 7 Fm 7 B \flat 7 E \flat Cm D 7

Gm Dm Gm Dm

C 9 C 9 + Cm 7 F 7 B \flat (Bdim Cm 7 F 7)

Ending C 9 C 9 + Cm 7 F 7 C 9 C 9 + Cm 7 F 7

C 9 C 9 + Cm 7 F 7 B \flat

If the crowd is in a sing-along mood, can play it slowish. Imagine the folks in a line, holding waist of people on either side of them, swaying to and fro...climax.

4/4 or 2-beat
Relaxed promenade tempo

1901

Horn Intro

B \flat

♩ = 192

The musical score is written for a single horn in B-flat major, 4/4 time. It consists of the following sections and measures:

- Horn Intro:** 4 measures, starting on B \flat 2, moving up stepwise to F \flat 4.
- Section A:** 8 measures. Measure 1 is a repeat sign. Chords: F \flat 7 (measures 1-2), B \flat 7 (measures 3-4), F \flat 7 (measures 5-6), B \flat 7 (measures 7-8).
- Section B:** 8 measures. Measure 1 is a repeat sign. Chords: G \flat m (measures 1-2), C \flat 7 (measures 3-4), F \flat (measures 5-6), B \flat 7 (measures 7-8).
- Dogfight:** 8 measures. Chords: B \flat 7 (measures 1-2), C \flat 7 (measures 3-4), F \flat 7 (measures 5-6), B \flat 7 (measures 7-8).

The routine box at the bottom provides performance instructions:

ROUTINE: Intro, A A, B B, Dogfight, C D, Solos on C, D C 1 or 2 X, extended ending. Classic Clarinet solo can come anyplace during solos, better after D
Duet of Clarinet solo and trumpet playing melody as an out chorus is a good show piece.

High Society (2)

73

C

Solos

Section C (Measures 1-8) is written in treble clef with a key signature of two flats (Bb, Eb). The notation includes various musical symbols such as whole, half, and quarter notes, rests, and slurs. Chord symbols are placed above the staff: Eb (measures 1-2), Ab Eb (measure 3), Ebdim Eb C7 (measure 4), Bb7 F7 Bb7 (measure 5), Eb (measure 6), Ab Eb (measure 7), and Ab Ebdim Eb C7 (measure 8).

D

Section D (Measures 9-12) is written in treble clef with a key signature of two flats (Bb, Eb). The notation includes various musical symbols such as whole, half, and quarter notes, rests, and slurs. Chord symbols are placed above the staff: Cm G7 (measures 9-10), Cm G7 (measure 11), Fm Cm (measure 12), and Ab7 G7 Bb7 (measures 13-14). Measure 14 includes a triplet of eighth notes.

To CLAR solo

High Society (3)

Clarinet solo

Johnny Dodds, on Oliver, 1923

This musical score is for a clarinet solo in the key of B-flat major (three flats). It consists of eight staves of music. The notation includes various musical symbols such as treble clefs, key signatures, and time signatures. Chord symbols are placed above the staff to indicate harmonic structure: E-flat, A-flat, E-flat, B-flat7, E-flat dim, E-flat, C7, F7, B-flat7, E-flat, B-flat7, E-flat, E-flat7, A-flat, E-flat dim, E-flat, C7, F7, B-flat7, and E-flat. The score features several triplet markings (indicated by a '3' over a group of notes) and rests. The music is written in a single system, with each staff containing a line of music. The final staff ends with a double bar line.

*Fast 2-beat; can be played as
Samba or Conga*

1917

♩ = 230

B \flat **F+** **B \flat**

B \flat **Fo** **F⁷**

F⁷

F⁷ **F+** **B \flat** **F⁷**

B \flat **F+** **B \flat**

B \flat ⁷ **E \flat**

C⁹ **E \flat m**

C⁷ **F⁷** **B \flat**

Honeysuckle Rose (1)

♩ = 172 4/4 swing

30s swing standard; c. Waller, 1929

Chorus

Chorus musical notation (8 staves) with chords: Gm7, C7, Gm7, C7, Gm7, C7, F, B \flat , G7, C7, F, Gm7, C7, Gm7, C7, Gm7, C7, F, B \flat , G7, C7, F, F7, Cm, F \sharp , F7, B \flat , F7, G \flat 7, F7, B \flat , G7, Dm, G \flat , G7, C7, Gm7, A \flat 7, G7, C7, Gm7, C7, Gm7, C7, F, B \flat , G7, C7, F.

*Verse rubato, cho. at tempo***Verse**

Verse musical notation (3 staves) with chords: F, Em7(\flat 5), Dm7, Gdim, G7, C7, F, Gm, G \flat dim, Gm7, Em7, Dm7, G9, C, Cdim, C7, A \flat dim, C7, A \flat dim, C7, D7, Gm, G9, Gm7, C9.

Riff Chorus

Chord progression for the Riff Chorus:

Gm7 C7 Gm7 C7 Gm7 F Gm7 C7 Gm7 C7 Gm7 F F7 Cm Fo F7 B \flat F7 G \flat 7 F7 B \flat G7 Dm Go G7 C7 Gm7 A \flat 7 G7 C7 Gm7 C7 Gm7 C7 Gm7 F F C7 F

Ending

RIFF chorus usually 1st out chorus, followed by jazz or melody chorus. Can be used as out chorus, ala Fletcher Henderson for Goodman Big Band, with the Ending. Lionel Hampton and Louis Prima used it in "Sweet sue."

Home

2/4, 4/4 Ballad

Armstrong, Dorsey Bros., c. 1931

♩ = 104

When/ shadows fall, // and trees/ whisper day is end-/ing, /
 My/ thoughts are ever wen-/ding/ home. /// ||||
 When/ crickets call // my heart/ is forever year-/ning/
 Once/ more to be re- tur-/ning/ home. /// /|||

 When the hills con- ceal the setting sun, /// ||||
 Stars begin a- peeping one by one. /// ||||

 Night/ covers all // and though/ fortune may for-/ sake/ me, /
 Sweet/ dreams will ever take/ me/ home. /// |||

Hundred Years From Today

77

Jack Teagarden
classic, 1933

W/ rhythm triplets, backbeats, 80bpm, a good rock'n'roll tune.

4/4
♩ = 94

Don't save your kisses, just pass them
around./
You'll find my reason is logically sound./
Who's gonna know that you passed them
around./
a hundred years from to- day.///
Why crave a penthouse that's fit for a
queen?/
You're nearer heaven on mother earth's
green./
If you had millions, what would they all
mean, a
hundred years from today.//so

Laugh and sing, make love the thing,
be
happy while you may./ //|There's
Always one be- neath the sun, who's
bound to make you feel that way.///
The moon is shining and that's a good
sign./
Cling to me closer and say you'll be
mine./
Remember it darling, we won't see it
shine, a
hundred years from to- day.//|

I Ain't Gonna Give Nobody None Of

My Jelly Roll

4/4 swingy; w/vocal

a tad dirty

♩ = 140 ♩ = 118

B \flat

G 7

C 7

c. S. & C. Williams, 1919

(I) Ain't gonna give no- body none of my jelly roll (jelly roll). I
 Wouldn't give you a piece of cake to
 save your soul/ (save your soul). My
 Ma told me to- day, // when she went a- way //, to
 Be a good boy, she'd bring me a toy./ I am her pride and joy. There

 Ain't no use of you to keep on hangin' 'round/ (hangin' around). I
 Love you, but I hate to turn you down. // // This
 Jelly roll is sweet, // it surely can't be beat. // I
 Know you want it, you can't have it, and I ain't gonna give you
 none, (I mean, /) (Tag: None of my Jelly Roll. //)

I Ain't Got Nobody

c. S. Williams, 1915

2-beat
Instr. W/Gigolo ♩ = 128

♩ = 158

Chords: F7, E7, E^b7, D7, G⁹, B^bm, F, G7, C7, F, F7, E7, E^b7, D7, G7, G7, C7, F7, B^b, D7, G7, C7, F7, E7, E^b7, D7, G7, F, G7, C7, F.

Just a Gigolo

Use as Verse, moderate shuffle beat, for Prima Version

♩ = 128

Chords: F, Fmaj7, F, G7, Gm, C7, C7, Gm, C7, F, F7, E^b6, D7, Gm, Gm, E^b9, F, D7, Gm, C7, F.

I Can't Believe That You're In Love With Me

Light and swingy 4/4

c. McHugh, 1926

♩ = 148

The musical score is written for a single melodic line in 4/4 time, with a tempo of 148 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. Chord symbols are placed above the staff at various points: Bb+, Eb, Ebm, Bb, C7, F7, Bb, Cm7, F7, Bb+, Eb, Ebm, Bb, C7, F7, Bb, D7, G9, C7, F9, Bb+, Eb, Ebm, Bb, C7, F7, and Bb. The melody features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line on the eighth staff.

Chord symbols: B \flat +, E \flat , E \flat m, B \flat , C7, F7, B \flat , Cm7, F7, B \flat +, E \flat , E \flat m, B \flat , C7, F7, B \flat , D7, G 9 , C7, F 9 , B \flat +, E \flat , E \flat m, B \flat , C7, F7, B \flat .

I can't Give You Anything But Love

81

2-beat
♩ = 144

Vocal w/verse ♩ = 118

Armstrong,
Ethel Waters;
c. McHugh, 1928

Chorus

Musical notation for the Chorus, consisting of 16 measures across 8 staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef. Chord symbols are placed above the notes: F, Fdim, Gm, C7, F, G7, C7, F9, F7, Bb, Bb6, A7, A7b7, G9, G7, C7, F, Fdim, Gm, C7, F7, Bbmaj7, Bb, Bb, G7, F, D7, Gm7, C7, F.

Verse

Musical notation for the Verse, consisting of 16 measures across 4 staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef. Chord symbols are placed above the notes: F, Bb6, F, Gm7, C7, F, Bb7, F, Bb6, F, Gm7, C7, F, F7, Am, E7, Am, D7, D7, D7b7, C7, B7, F, Bb6, F, G7, C7.

I Gotta Right To Sing The Blues

Slow, rhythmic 4/4

Jack Teagarden classic;
c. Arlen, 1932

♩ = 100

Chords: C⁹, F⁷, F⁺, Fm⁷, B^b7, Fm, G⁷, C⁹, Dm, E⁷, Dm, F⁷, B^b7, F⁷, F⁺, B^b7, Cm⁷, Edim, F⁷, C⁹, F⁷, F⁺, Fm⁷, B^b7, Fm, G⁷, Gm, C⁹, Gm, C⁷, Gm⁷, C⁹, E^bm, F⁷, B^b

(I gotta) Right to sing the blues,/ //I gotta right to feel low down./ //I gotta
Right to hang around,/ //down around the riv-/// er.// A certain
Girl in this old town,/ //keeps draggin' my poor heart around./ //All I
See/ for/ me/ is/ mis-/er-/ y. I gotta

Right to sing the blues,/ //I gotta right to moan and sigh,/ //I gotta
Right to sit and cry,/ //down around the riv-/// er./ I know the
Deep blue sea,| // will soon be calling me./ //It must be
Love, say what you choose, I gotta right to sing the blues./// ///

I Had Someone Else

83

1924

♩ = 170 2-beat

Chorus

Chorus musical score in 4/4 time, 170 bpm, 2-beat. The score consists of 16 measures across 8 staves. The key signature has one sharp (F#). The melody is written in treble clef. Chord symbols are placed above the notes. The sequence of chords is: C, G+, C, Em, Gm, A7, Dm, Gdim, Dm, G7, C, G7, C, Gdim, G, Cm, Em, A♭dim, Am, Adim, Am, D7, G7, C, C7, C+, F, D7, G7, G♭dim, D♭dim, G7, C, G+, C, Em, Gm, A7, D7, G9, C.

Verse

Verse musical score in 4/4 time, 170 bpm, 2-beat. The score consists of 16 measures across 4 staves. The key signature has one sharp (F#). The melody is written in treble clef. Chord symbols are placed above the notes. The sequence of chords is: C, Gdim, G9, C, C, Cdim, G7, G+, C6, G+, C, Gdim, G9, C, Cm, G, D7, G, G+.

I Never Knew (That Roses Grew)

4/4 swing ♩ = 184

1925

♩ = 164

Chords: F, Bbm, F, Bbm, F, Gm7, C7, F, Fdim, Gm7, C7, F, Bbm, F, Bbm, F, Gm7, C7, F, E7, Am, Dm, E7, Am, Dm, E7, Am, E7, Am, C7, F, Bbm, F, Bbm, F, Gm7, C7, F, (Fdim, Gm7, C7)

MEDLEY:

*I never knew that roses grew
I never knew I could love anybody*

I Never Knew I Could Love Anybody

85

4/4 Swing ♩ = 184

T. Dorsey Clambake 7; c. 1920

♩ = 164

Chord symbols: F, F+, F, Cm, D7, G7, C7, F, C7, F7, B \flat , F, A7, D7, G7, C7, F7, B \flat , C7, F, F+, F, Cm, D7, G7, C7, F.

MEDLEY:

*I never knew that roses grew
I never knew I could love anybody*

I Want A Little Girl

*Lilting expressive 2-beat;**4/4 (Jazz)*

c. 1930

♩ = 104

The musical score consists of eight staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked as 104 beats per minute. The chords indicated above the staff are: F, F7, Bb, Bbm, F, D7, G7, C7, F, F, Bb7, F, F7, Bb, D7, G7, C7, F, Bb7, F, F7, Bb, D7, G7, C7, F, Bb7, F.

(I want a) Little girl to love a lot, I'd give ev'rything that I've got for a
 Little girl who'd fall in love with me./// // I want a
 Little girl she may not look like the kind in a picture book, but if
 She can cook, she'll suit me to a "T"./// ///|

 She don't have to wave her hair or dress in fancy clothes.///
 I won't even care if she don't wear silken hose./ I want a

Little girl to call my own, there must be someone that's all alone, just a
 Little girl who'd fall in love with me./// /|||

I Wish I Could Shimmy Like My Sister Kate 87

♩ = 148

Rockin' 4/4; also as a twist

Chorus

Musical notation for the Chorus, consisting of five staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. The chords are: B \flat 7, E \flat , B \flat 7, E \flat [Break], B \flat 7, E \flat , B \flat 7, E \flat , A \flat , A \dim , E \flat , C7, F7, B \flat 7, E \flat , C7, F7, B \flat 7, E \flat .

Intro

Musical notation for the Intro, consisting of one staff. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. The chords are: A \flat , E \flat dim, E \flat , C7, F7, B \flat 7, E \flat .

Verse

Musical notation for the Verse, consisting of four staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. The chords are: B \flat 7, E \flat , E \flat , E \flat dim, Fm7, B \flat 7, E \flat , B \flat 7, E \flat , B \flat dim, C7, F7, B7, B \flat 7, E \flat , B \flat dim.

Ice Cream

Square 2-beat

*Popular with 1940s New Orleans revival bands,
who did it 4/4, somewhat slower.*

c. Howard Johnson, 1927

♩ = 240 **B♭**

F7 **B♭** **B♭** **F7** **B♭7** **E♭** **B♭** **C7** **F7** **B♭** **F7** **B♭**

Ice/ cream,/ ice cream,/ we all/ scream for ice/ cream,/
 Rock,/// rock my baby roll.///
 I/ scream,/ you/ scream,/ everybody wants ice/ cream,/
 Rock,/// rock my baby roll./// // Pepsi

 Co-/la,/ //R.C. Co-/la,/ //ev'ry
 Bo-/dy/ wants/ a/ Coca Cola (Coca Cola)

 Ice/ cream,/ ice/ cream,/ we all scream for ice/ cream,/
 Rock,/// rock my baby roll.///
 ///

89

1903

♩ = 141

Bars 8 & 24 often played with B natural and G7

If I Had You

Rudy Vallee hit, 1929

4/4
♩ = 108

I could show the world how to smile,/ I could be glad all of the while.///
 I could change the gray skies to blue,/ if I had you./// ///
 I could leave the old days behind,/ leave all my pals,/ I'd never mind.///
 I could start my life all a- new,/ if I had you./// ///

 I could climb the snowcapped mountains,/// sail the might ocean wide.///
 I could cross the burning desert///, if I had you by my side.///

I could be a king, dear, un- crowned,/ humble or
 poor,/ rich or re- knowned,///

There is nothing I couldn't do,/ if I had you./// ///

If You Knew Susie

91

Square 2-beat

♩ = 224

1925

Chord symbols: C, Cmaj7, C6, Gdim, G7, G9, G7, G+, C, G7, Cdim, C, A^b, F⁷, E^b, G⁷, C⁷, C+, F, D⁷, G⁷, C, D⁷, F^m, G⁹, C.

1. (If) You/ knew/ Susie/ like I/ know/ Susie, // Oh, /// Oh, /// Oh what a girl // There'
None/ so/ classy/ as this/ fair/ lassie, // Oh, /// Oh, /// Holy Moses what a chassie

We went riding, she didn't balk. Back from Yonkers I'm the one who had to walk.

If you knew Susie like I know Susie, Oh, Oh, what a girl!

2. (If) You knew Susie like I know Susie, Oh, Oh, Oh what a girl
She wears long tresses and nice tight dresses, Oh what a future she possesses!
Out in public, how she can yawn; in the parlor you would think the war was on
(If) You knew Susie like I know Susie, Oh, Oh, Oh what a girl!

I'll Be A Friend With Pleasure

Square 2-beat foxtrot

♩ = 138

1930

The musical score is written for a square 2-beat foxtrot in 4/4 time, with a tempo of 138 beats per minute. It consists of eight staves of music. The key signature has two flats (Bb and Eb). The melody is primarily composed of eighth and quarter notes, often beamed together. Chords are indicated by letters above the staff: Eb, Bb+, D7, C7, Fm7, Abm, Ebdim, Fm, Bb+, Ab, Abm, E, C7, Fm7, Bb7, and Eb. The music features several measures with ties and slurs, indicating a smooth, flowing melody.

Right from the start /// you played a part ///
 I gave my heart /// with pleas-/// ure.///
 Your fond cares /// bright happiness ///
 I'd answer yes // with/ pleas-/// ure.///

 Sunset till dawn /// though you are gone ///
 Dreams linger on /// In pleas-/// ure.///
 If you contend /// this is the end /// then
 I'll be a friend // with/ pleas-/// ure.///

Alternate Chords

Eb/// /// Bb+/// ///
 Bbm/// C7/// Db7/// C7///
 F7/// /// Abm/// Bb7///
 Eb/// C7/// Fm/// Bb+///

 Eb/// /// Bb+/// ///
 Bbm/// C7/// Db7/// C7///
 Fm7/// Abm/// Eb/// C7///
 F7/// Bb7/// Eb/// /// -

I'm Coming Virginia

93

4/4

♩ = 176 ♩ = 148

Bix, 1927; 30s jazz standard.

Chorus

Musical notation for the Chorus of "I'm Coming Virginia". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the notes: F, F7, Fø, Bbm, F, D7, G7, C7, F7, Bb, A+, Ab, G7, C7, F, C+, F, F7, Fø, Bbm, F, Am, E7, Am, Dm, E7, Cm, D7, Bbm, C7, F, F7, Bb, Bbm, G7/D, Bbm/Db, C7, Bb, G7, C7, F.

Verse

Musical notation for the Verse of "I'm Coming Virginia". The key signature changes to three flats (Bbb), and the time signature remains 4/4. The melody is written on a single staff. Chord symbols are placed above the notes: Fm, Db7, C7, Fm, Db7, C7, Fm, C/E, Cm/Eb, D7, Ab7, G7, Cm, Fm, Db7, C7, Fm, Fm, Db7, C7, Fm, C/E, Cm/Eb, D7, Ab7, G7, Cm, C+.

Confessin' (I'm, That I love you)

4/4 ballad with a lift

♩ = 94

1930

The musical score is written for a 4/4 ballad with a tempo of 94 beats per minute. It consists of nine staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various chords and melodic lines. Chords are indicated by letters with accidentals and superscripts, such as A^b, E^b+, A^b, E^b+E^bm, F⁹, B^b7, E^b7, A^b, Fm⁷, B^bm⁷, E^b7, A^b, E^b+, A^b, E^b+E^bm, F⁹, B^b7, E^b7, A^b, D^b9, A^b, A^b7, A^b9, D^b, A^b+, D^b, C⁷, B⁷, B^b7, B^b9, E^b7, B^bm, D^bm, E^b7, A^b, E^b+, A^b, E^b+E^bm, F⁹, B^b7, E^b7, A^b, D^b9, A^b. There are also triplets indicated by a '3' over a group of notes.

I'm confessin that I love you.// Tell me that you love me too.///
 I'm confessin that I need you, honest I do./// Need you ev'ry moment.
 In your eyes I read some strange things,// but your lips deny they're
 true.///

Will you're answer really change things, making me blue./// ///

I'm afraid someday you'll leave me,// saying "Can't we still be
 friends."///

If you go you know you'll grieve me,// all in life on you de- pends.///

Am I guessin' that you love me,// dreaming dreams of you in vain?///
 I'm confesssin' that I love you over a- gain,/// //|

I'm Gonna Sit Right Down And Write Myself A Letter

95

Rollicking, Syncopated

Fats Waller hit, 1935

♩ = 182

Chord symbols: B \flat , F $+$, B \flat , B \flat , D 7 , E \flat , G 7 , C m , C m^7 , F 7 , B \flat , G 7 , C 7 , F 7 , F $+$, B \flat , F $+$, B \flat^6 , B \flat , D 7 , E \flat , G 7 , C m , E \flat , E \flat^m , B \flat , F m , G 7 , C 7 , F 9 , B \flat .

(I'm gonna) Sit right down and write myself a let/- ter.// And
Make believe it came/ from/ you./// //I'm gonna
Write words oh so sweet,/ they're gonna
knock me off my feet,/ a lot of
Kisses on the bottom,// I'll be glad I got 'em. I'm gonna

Smile and say "I hope you're feelin' better, And
Close with love the way/ you/ do./// // I'm gonna
Sit right down and write myself a let/-ter/, ///And
Make believe it came/ from/ you./// ///|

I'm Looking Over A Four Leaf Clover (1)

♩ = 216

Square 2-beat

Jolson hit; c. 1927

Verse

Musical score for the song "I'm Looking Over A Four Leaf Clover (1)". The score is written in 4/4 time, with a tempo of 216 beats per minute. The key signature is one flat (B-flat). The score consists of eight staves of music, each with a corresponding chord progression. The chords are: Am, Dm, Am, E7, Am, E7, Am, E7, Am, Dm, Am, E7, Am, E7, G, C, G7, Am, Dm, Am, E7, Am, D7, Ddim, D7, G7.

Am Dm Am E7 Am

E7 Am E7

Am Dm Am E7 Am

E7 Am

G C

G7

Am Dm Am E7 Am

D7 Ddim D7 G7

Chorus

I'm/ looking over/ a four/ leaf/ clover,/ that
 I/ over- looked/ be-/ fore./// ///
 One/ leaf is sunshine,/ the second is rain. ///
 Third/ are the ros-/ es that bloom in the lane. ///

 No/ need ex- plaining/ the one/ remain-/ ing,/ it's
 some/body I/ ad-/ ore./// ///
 I'm/ looking over/ a four/ leaf clov- /er,/ that
 I/ over- looked/ be-/ fore./// ///

In A Shanty In Old Shanty Town

2-beat

Originally a 2-beat foxtrot, it became most popular as a "sing-along".

As foxtrot ♩ = 120

♩ = 162

1932

The musical score is written on eight staves in 4/4 time. The key signature has one flat (B-flat). The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staff at various points: F, A7, D7, G7, Gb7, C7, Bb, Bbm, and F. The score ends with a double bar line.

(It's) Only/ a shanty/ in old/ shanty town.// It's
 Roof/ is so slanty/ it touch-/es the ground./ But my
 Tum-/bled down shack/ by the old/ railroad track,/ like a
 Mil-/lionaire's mansion/ is cal-/ling me back.// I'd

 Give up/ a palace/ if I/ were a king;// It's
 More than/ a palace,/ it's my/ every- thing./ There's a
 Queen/ waiting there/ with a sil-/very crown,/ in a
 Shanty/ in old/ shanty town./// |||

Indiana (Back home again in)

98

Usually 4/4

Top priority standard;
c. 1917

♩ = 210

♩ = 188

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The melody is written in treble clef. Chords are indicated by letters above the staff. The notes are as follows:

- Staff 1: F (half note), D7 (quarter note), G7 (quarter note), F (half note).
- Staff 2: C7 (half note), F (half note), F7 (half note).
- Staff 3: Bb (half note), Fdim (half note), F (half note), D7 (half note).
- Staff 4: G7 (half note), C7 (half note).
- Staff 5: F (half note), D7 (half note), G7 (half note).
- Staff 6: A7 (half note), Gdim (half note), Dm (half note), Db7 (half note).
- Staff 7: F (half note), A7 (half note), Dm (half note), Fdim (half note).
- Staff 8: F (half note), C7 (half note), F (half note).

Irish Black Bottom (1)

4/4 New Orleans style

♩ = 180

c. L. Armstrong, Percy Venable, 1926

TPT intro **Offbeats**

Band 4-beat

Chorus

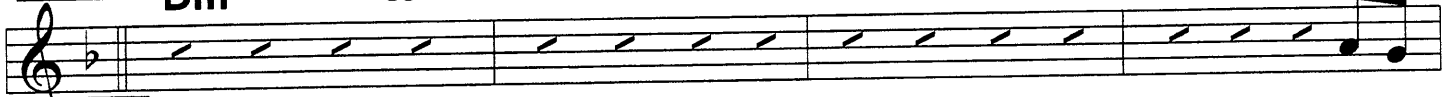
Last X to TAG

The standard version is Turk Murphy's, esp. the vamp & verse, which differ from the record; we use Turk's for playing, Armstrong's is appended. The chorus is Armstrong's, the verse notes are only approximate: there seems to be no "standard" version.

Irish Black Bottom (2)

Vamp

Dm Boom chugga chugga



Verse

Dm

A7



Dm

Gm

Dm



Dm

Gm

Dm



Gm

A7

To Chorus



TAG

F

F7

Bb

F



Bb

Fdim

F

D7

G7

C7

F



Record Version

Piano

F

G9

C7

F

G9

C7

F

G9

C7



Verse

F

Lil is on top, Louis vocal on bottom

C7

A7

Dm



Dm

F



F

Gm

Dm



Dm

A7

C7



Is It True What They Say About Dixie

Either 4/4 or 2-beat

c. I. Caesar, 1936

$\text{♩} = 172$

(Is it) True/ what they say/ about Dixie?// || Does the
Sun/ really shine/ all the time?/// // Do the
Sweet magnolias blossom/ at everybody's door?// Do
Folks keep eating possum/ til they can't eat no more?/ Is it

True/ what they say/ about Swanee?// || Is a
Dream/ by that stream/ so sub- lime?/// // Do they
Laugh, | do they love, | like they say in ev'ry song?/ If it's
True, / that's where I// be- long!/// // ||

It Had To Be You

101

Vocal tempo ♩ = 110

Lilting 2-beat

One of the best all-time foxtrot tunes, great message. If you "lilt" it just right, you'll get the dancers up instantly. Perfect "first dance".

c. Isham Jones, 1924

♩ = 120 C+ F C+ F D7

(It had to be) You,/// / it had to be you./// /I wandered a-
round/ and finally found/ the somebody who/// /could make me feel
True,/// /could make me feel blue,/// /and even be
Glad,/ just to be sad/ thinking of you./// /Some others I've

Seen/// /might never be mean,/// /might never be
cross,/ try to be boss,/ but they wouldn't do./// /for nobody
Else/ gave me a thrill,/ with all your faults/ I love you still. It had to be
You,/ wonderful you,/ it had to be you./// ////

It's A Long Way To Tipperary

Square 2-beat

♩ = 224

Chords: B \flat , B \flat 7, E7, B \flat , F7, B \flat , G7, C7, F7, B \flat , B \flat 7, E7, D7, B \flat , B \flat dim, B \flat , C7, F7, B \flat .

(It's a) Long/ way/ /to Tipper- ar-/y,/ //It's a
Long/ way/ //to/ go./// //It's a
Long/ way/ /to Tipper- ar-/y,/ //To the
Sweet-/est/ girl/ I/ know./// ///

Good-/bye/ //Picca- dil-/ly/ //||
Fare-/well/ Leices-/ter/ Square/// //It a
Long,/ long/ way to tipper- ar/// y, // But
My/ heart's/ //right/ there!!!! //||

It's A Sin To Tell A Lie

103

Usually 4/4; originally a waltz

Fats Waller hit; c. 1937

♩ = 174
♩ = 192

(Be sure it's) True/ when you say// "I love/// you./" It's a
Sin// to tell// a lie./// ///
Millions/ of hearts/ have been bro-/// ken,///
Just because these words/ were/ spo-/// ken:/ "I love

You/, yes I do,/// I love/// you./ If you
Break// my heart// I'll die./// //So be
Sure// it's true/, when you say/ "I love you"/ It's a
Sin// to tell/ a/ lie./// /|||

It's Tight Like That

A: 4/4; B: Charleston

Noone, McKinney's Cotton Pickers,
Luis Russell; c. T.A. Dorsey

♩ = 186

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of three flats (B-flat major or D-flat minor). The tempo is marked as 186 beats per minute. The score is divided into two main sections, A and B, each with three staves of music.

Section A: The first staff begins with a boxed 'A' and contains measures with chords A^b and A^b7. The second staff contains measures with chords D^b7 and A^b. The third staff contains measures with chords E^b7 and A^b.

Section B: The fourth staff begins with a boxed 'B' and contains measures with chords A^b and A^b7. The fifth staff contains measures with chords D^b7 and A^b. The sixth staff contains measures with chords E^b7 and A^b.

ROUTINE: A n X, B 1 or 2 X between A series. Often a vocal, with many verses; Band plays B. Ending: A, B B B

It's Wonderful

105

Goodman hit;
c. Stuff Smith, 1938

4/4 Pretty ballad

♩ = 100

(It's) Wonderful to look in- to your eyes and realize you care a little bit. It's
Wonderful to know that you/ love/ me./// /|| It's

Glorious to feel that I'm a part of you, sweetheart, to share your happiness. It's
Wonderful how lovely love/ can/ be./// /Who dreamed that

I'd be allowed/ /thru' the doorway of hea-/ven?/ /I'm drifting
High on a cloud/ /you're an angel and this/ is/ hea-/ven. It's

Wonderful to have your lips devine com- bine with mine and dream forevermore.
It's

Wonderful to know that you/ love/ me./// /|||

I've Found A New Baby

$\text{♩} = 212$ Usually 4/4;
 $\text{♩} = 198$ square 2-beat

Top priority standard.
c. S. Williams, 1926

Chorus

The Chorus section consists of eight staves of music in 4/4 time. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment features a variety of chords, including A7, Dm, D7, G7, C7, F, and A7. The music is characterized by a steady eighth-note rhythm in the melody and a more complex harmonic structure in the accompaniment.

Verse

The Verse section consists of four staves of music in 4/4 time. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment features a variety of chords, including Dm, Bb7, A7, D7, Gm, and A7. The music is characterized by a steady eighth-note rhythm in the melody and a more complex harmonic structure in the accompaniment.

Jazz Me Blues

107

♩ = 174 4/4 swingy

Bix, '24, '27; c. 1917

Verse

The Verse section consists of four staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. Chord symbols are placed above the staff: E♭, F7, B♭7, E♭, B♭7, E♭ [Break -----], E♭, B♭7, E♭, F7, B♭7, E♭, B♭7, E♭ [Break -----].

Dogfight

The Dogfight section consists of one staff of music in 4/4 time, key of B-flat major. The melody is written in treble clef. Chord symbols are placed above the staff: B♭7, B♭dim, B♭7, B♭dim, B♭7, G7.

Chorus

The Chorus section consists of five staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. Chord symbols are placed above the staff: C7, F7, B♭7, E♭ [Break -----], C7, F7, E♭ [Break -----], G7 [Break -----], Cm [Break -----], C7 [Break -----], F7, B♭7, E♭.

ROUTINE: V, Dogfight, Chorus, Solos, V, Dogfight, C 2 X, Double ending

Jazzin' Babies Blues

Very rhythmic! 4/4 ♩ = 114

King Oliver 1923;
c. R. Jones, 1922

Vamp **PIANO or TUBA--continue pattern during intro**

Intro **TPT Solo**

A **B \flat** **F7** **B \flat** **B \flat 7**

B **B \flat** **B \flat 7** **E \flat** **E \flat m** **B \flat** **F7**

C **B \flat** **Band** **B \flat 7**

Solos **E \flat** **B \flat** **F7** **B \flat** **F7**

ROUTINE: Piano vamp; Tpt solo intro; A A, B B, C Solos on C 1-2 X (band play long notes, than solo), B B. C is West Coast version.

Back to B 2 X

Just A Little While To Stay Here

109

Traditional Gospel

4/4 rockin gospel feel

♩ = 182

The musical score is written for a single melodic line in 4/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The tempo is marked as 182 beats per minute. The chords are indicated above the staff: F, Bb, F, C7, F, F7, Bb, Fdim, F, A7, D7, G7, C7, F. The melody is composed of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line.

Out Choruses: modulate to G, Ab, Bb.

Kansas City Kitty

Brisk 2-beat

♩ = 210

1929

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked as 'Brisk 2-beat' with a quarter note equal to 210 beats per minute. The score consists of eight staves of music. Chord symbols are placed above the staff at various points: G, C7, G, C7, G, A7, D7, G, D7, G, C7, G, C7, G, A7, D7, G, D7, B7, E7, A7, D7, G, C7, G, C7, G, A7, D7, G. The melody features eighth and quarter notes, with some measures containing rests or ties.

I left Frisco Kate, // swingin' on that Golden Gate, // when
 Kansas City Kitty smiled at me. /// ///

I left Ma and Pa, // out in Omaha-ha- ha, // when
 Kansas City Kitty smiled at me. /// ///

 She comes from Mis- souri and she showed /// me ///
 Like a Texas steer she Buffa- loed /// me. ///

 Every Jim and Jack, // got the well known Hacken- sack, // when
 Kansas City Kitty smiled at me. /// / || |

Keeping Out Of Mischief Now

111

Light 4/4

♩ = 120

c. Waller, 1932

Chorus

Chorus musical notation in 4/4 time. The melody is written on a single staff. Chords are indicated above the notes. The key signature has one sharp (F#). The tempo is marked as Light 4/4, ♩ = 120. The chords for the Chorus are: G7, C, G7 G+ C6, C, Cdim, G7, Gm, A7, Dm, G7, G7, C, G7 G+ C6, C7, F, Fm, C, C7, F, Fm, C, C7, G7, Gm, A7, D7, G7, C.

Verse

Verse musical notation in 4/4 time. The melody is written on a single staff. Chords are indicated above the notes. The key signature has one sharp (F#). The chords for the Verse are: C, Em, Am, G7 G+ C, Em, A7, Dm, F+, Dm7, G7, A7dim, Am, Cm, D7, G7, Dm, Gm, A7, D7, G7.

Verse:

Don't even go to a movie show,/ if you are not at my side.///
I just stay home by my radio,/ but I am satisfied.//|
All my flirting days are gone./ On the level from now on.//|

Chorus

Keepin' out of mischief now,/// really am in love and how.///
I'm/ through/ playing with fire,/ it's/ you/ whom I desire./
All the world can plainly see,/// you're the only one for me.///
I have told them in advance,/ they can't break up our romance./
Livin' up to ev'ry vow,/// keepin' out of mischief now.//|

Limehouse Blues (1)

Square 2-beat

♩ = 240

1922

Verse

Musical score for "Limehouse Blues (1)" in 4/4 time, square 2-beat. The score consists of eight staves of music. The key signature is one flat (Bb). The tempo is marked as 240 beats per minute (♩ = 240). The score is labeled "Verse" and "1922".

The chords and melodic lines are as follows:

- Staff 1: Chords F, Eb, F. Melody: F4 (half note), G4 (half note).
- Staff 2: Chord F. Melody: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (half).
- Staff 3: Chords Am, E7, Am. Melody: F4 (half), G4 (half).
- Staff 4: Chords Am, C7. Melody: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (half).
- Staff 5: Chords F, F7, Bb, Gm. Melody: F4 (half), G4 (half).
- Staff 6: Chords A7, Dm, C7. Melody: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (half).
- Staff 7: Chords F, Eb, F. Melody: F4 (half), G4 (half).
- Staff 8: Chords F, Bb7, Eb7, Ab7. Melody: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (half).

Limehouse Blues (2)

112

♩ = 240

Chorus

The musical score for the Chorus of "Limehouse Blues (2)" consists of 8 staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the tempo is marked as ♩ = 240. The chords and their positions are as follows:

- Staff 1: D \flat 7
- Staff 2: B \flat 7
- Staff 3: A \flat , C7, Fm
- Staff 4: B \flat 7, E \flat 7
- Staff 5: D \flat 7
- Staff 6: B \flat 7
- Staff 7: A \flat , F7, B \flat m
- Staff 8: D \flat m, E \flat 7, A \flat , D \flat m, A \flat

Livery Stable Blues

♩ = 166 *Rockin' 4/4*

aka "Barnyard Blues"

Mix of Spanier and ODJB
versions; c. ODJB, 1917

Intro

E^b E^b7 A^b A^bm E^b B⁷ B^b7

A

E^b E^b7 A^b E^b C⁷ F⁷ B^b7 E^b B^b7

B

E^b E^b7 A^b E^b C⁷ F⁷ B^b7 E^b E^bdim B^b7 E^b

C

[Horn Break -----] [Clar Break] [Cornet horse whinny - - -]

E^b A^b E^b C⁷ F⁷ B^b7 E^b E^bdim B^b7 E^b

D

Solos

E^b E^b7 A^b E^b C⁷ F⁷ B^b7 E^b

2d X TBN gliss to C

Tbn gliss

1st X TBN gliss

ROUTINE: Intro, AA, BB, CC, Solos on D, C, Jam D 2 X

Lonesome Road

114

*4/4 Tempo de Old Time hand-clapping
gospel; or reverently slow*

Armstrong, T. Dorsey
c. Shilkret, 1928

♩ = 152 ♩ = 134

The musical score consists of eight staves of music. The key signature has three flats (Bb, Eb, Ab). The tempo is marked as 4/4, with a note value of 152 for a quarter note and 134 for a half note. The chords are: E♭, E♭7, A♭, A♭m, E♭, B♭7, E♭, E♭7, A♭, A♭m, E♭, B♭7, E♭, Cm, Gm, Cm, Gm, B♭7, E♭, E♭7, A♭, A♭m, E♭, B♭7, E♭.

(Look) Down, // look down // that lone-/some/ road // be-
Fore // you trav-//el on. /// Look
Up, // look up // and seek/ your/ maker/ 'fore
Gab-//riel blows // his horn. ///

Wear-/y/ totin' // such a // load. ///
Trudge/-in/ down that // lone-/some/ road. // Look

Down, // look down // that lone-/some/ road // be-
Fore // you trav-//el on. ///

Lonesomest Gal In Town (1)

♩ = 164 2-beat; a bit tongue in cheek

West Coast Favorite;
McHugh-Mills, 1925

Band Intro *At Tempo*

E♭ E♭dim E♭ A♭7 G7 C7

F7 A♭ B♭7 E♭ **Vocal**

Verse *Rubato*

E♭ B♭m C7 Fm C7 F7

B♭7 B♭+ E♭ B♭dim B♭7

E♭ E♭7 Gm C7 B♭ D7 G7

Cm C7 F7 B♭ B♭7

Fm G7 Cm G7

At Tempo ♩ = 164

Cm F7 B♭7 Gm D7 B♭7 Fm Fdim B♭7

1. In the cafes in town, you are known as a clown
 how happy you seem to be. But in
 Back of the smile, there's a tear all the while,
 and heartaches that no one can see. For the
 Life that you lead isn't real, well my friend, I know just how you feel.

2. Well, my friend, don't you know, that your life is a show
 you'll wake up some day and find, it's too
 Late to return, though your poor heart will yearn
 for the real things that you left behind.
 For each moment you're smiling and gay,
 there'll be hours of sorrow some day.

Lonesomest Gal in Town (2)

115

Chorus

Intro at tempo, rubato voc.V, last line of V at tempo. Solos on C, back to V C.

Chorus

Rings on your fingers and heartaches inside,
you're the lonesomest gal in town.
Everyone's buddy, but nobody's bride,
you're the lonesomest gal in town.

Too many parties that bring you no fun,
Too many night lights instead of the sun.

Too many sweethearts, but not the right one,
you're the lonesomest gal in town.

Louisiana♩ = 146 4/4 *Swingy*

Bix; c. 1928

Chorus

Musical notation for the Chorus of "Louisiana". The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked "Swingy" with a quarter note equal to 146 beats. The notation consists of eight staves of music. Chord symbols are placed above the notes: Eb7, Ab, Ab7, Db, Bb7, Eb7, Ab, Db, Ab7, Db, Eb7, Ab, Db, F7, Eb7, and Ab.

Verse

Musical notation for the Verse of "Louisiana". The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of four staves of music. Chord symbols are placed above the notes: Fm, Db7, C7, Fm, Db7, C7, Fm, Gb7, F7, Bbm, C7, Bbm, C7, Db7, C7, Fm, Db7, C7, Fm, Gb7, F7, Bb7, Bb7(b5), and Eb7.

Love Nest

117

Bix w/ Whiteman, 1928; c. 1920

2-beat

♩ = 182

The musical score for "Love Nest" is written in 4/4 time with a tempo of 182 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of eight staves of music. The piano part is written in treble clef, and the guitar part is written in bass clef. The music features a variety of chords, including E-flat major 7, B-flat major 7, A-flat major 7, F major minor, C major 7, F major 7, B-flat major 7, E-flat major 7, A-flat major 7, B-flat major 7, G major 7, C major 7, and F major minor. There are also triplets and a diminished chord (E-flat major 7 dim). The score ends with a double bar line.

Chords and musical notation are as follows:

- Staff 1: E \flat , B \flat 7 (triplet), E \flat , E \flat 7
- Staff 2: A \flat , E \flat 7 (triplet), A \flat
- Staff 3: B \flat 7, E \flat , E \flat dim
- Staff 4: Fm, C7, Fm, F7, B \flat 7
- Staff 5: E \flat , B \flat 7 (triplet), E \flat , E \flat 7
- Staff 6: A \flat , E \flat 7 (triplet), A \flat
- Staff 7: B \flat 7, G7, C7
- Staff 8: Fm, B \flat 7 (triplet)

Mahogany Hall Stomp

$\text{♩} = 186$ 4/4 Swingy

Armstrong classic;
c. S. Williams, 1929

Intro E^b B^b+ E^b B^b+ E^b B^b7 [Break]

A E^b E^b7 A^b E^b B^b7

E^b $F7$ B^b7

E^b E^b7 A^b E^b B^b7

E^b $F7$ B^b7 E^b B^b7

B E^b E^b7

A^b E^b

B^b7 E^b

C Solos E^b **TPT Solo**

A^b E^b

B^b7 E^b

Tag E^b B^b+ E^b B^b+ E^b

ROUTINE: A B, Solos on C 2 X, horns do Louis' solo behind soloists; A B B, Tag

Mama's Gone Goodbye

119

c. Piron, 1924

4/4 *Very rhythmic*

♩ = 138

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 'Very rhythmic' with a quarter note equal to 138 beats per minute. The melody is composed of eighth and sixteenth notes, often beamed together. Chords are indicated above the staff at various points: Bb, Gb7, F7, Bb, Bb7, Eb, Ebm, Bb, G7, C7, F7, Bb, Gb7, F7, D7, G7, C7, Bb, Gb7, F7, and Bb. The piece concludes with a double bar line.

(Fare thee) Well,/// /Mama's gone, good- bye/// /no use to
Cry,/// /No use to sigh./// /For years you've
Dogged me 'round/ now's the time to let you know what's on my mind, I'm
Goin' away,/ don't ask me to stay./// /| Fare thee

Well,/// /I've been to school,/// /learned a brand new
Rule,/// /I ain't no fool./// /I'm goin' to
Get a man to treat me right,/ one who'll stay home ev'ry night. Fare thee
Well,/// /Mama's gone good- bye./// /|||

120

Maple Leaf Rag (1)

♩ = 140 ♩ = 170
Square or Swing it

Joplin, c. 1899

A

B \flat F 7 B \flat F 7

G \flat 7 F 7 G \flat 7 F 7 B \flat m [Break -----]

B \flat dim B \flat G \flat 7 B \flat F 7 B \flat

B \flat dim B \flat G \flat 7 B \flat F 7 B \flat

B

F 7 B \flat Bdim

F 7 B \flat Bdim

F 7 B \flat B \flat 7 A 7 A \flat 7

G 7 C 7 F 7 B \flat

Back to A 1 X, C

Maple Leaf Rag (2)

120

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (Bb and Eb) and a 2/4 time signature. The piece is divided into two main sections, C and D, each marked with a boxed letter. Section C begins with a C major chord and continues through various chords including F7, Bb, G, F7, Bb, D7, G7, Cm, Edim, Bb, G7, C7, F7, and Bb. Section D begins with a D major chord and continues through various chords including Eb, Edim, Bb, F7, Fdim, F7, Bb, Eb, Edim, Eb, Bb, Eb, Ebm, Bb, F7, and Bb. The score includes first and second endings, both marked with '1. Bb' and '2. Bb' respectively. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together. The piece concludes with a double bar line.

ROUTINE: basically, do what you want to. Many bands don't play all the strains. I say play all you're up to. Tempo can vary from stately chamber piano to Sidney Bechet's up tempo.

121

Mandy Make Up Your Mind

♩ = 202 2-beat

Bix, c.1924

Chorus

Musical score for the Chorus of "Mandy Make Up Your Mind". The score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff with various chordal accompaniments indicated by letters above the staff. The chords are: F, Bb7, F, Bb7, F, D7, G7, C7, F, Fdim, Gm, C9, F, Bb7, F, Bb7, F, D7, G7, F7, Eb7, D7, D7, G7, C7, F. The melody consists of eighth and quarter notes, with some phrases spanning across bar lines.

Verse

Musical score for the Verse of "Mandy Make Up Your Mind". The score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff with various chordal accompaniments indicated by letters above the staff. The chords are: F, C7, F, G7, C7, F, Fdim, C7, F, D7, G7, C7, F, Fm, C, G7, C7, G7 Cdim, C7. The melody consists of eighth and quarter notes, with some phrases spanning across bar lines.

Margie

122

Uplifting 2-beat

Billy Banks, c. 1920

♩ = 212

Chords: F, B \flat , F, Fdim, Cm, D 7 , G 7 , Gdim, G 7 , C 7 , F, B \flat , A 7 , C 7 , F, D 7 , Gm, B \flat m, C 7 , F

(My little) Mar-/// gie,/// I'm always thinking of you
 Mar-/// gie,/// I'll tell the world I love you
 Don't/ for-/ get/ your/ promise to me, ///|
 I/ have/ bought/ a/ home and ring and ev'rything for

 Mar-/// gie,/// |you've been my inspiration
 Days/ are/ nev-/er/ blue./// | After
 All is said and done,/ there is really only one,// Oh
 Mar-/gie,/ Margie/ it's you./// |||

Mean To Me

Cat's really makin' her miserable. The way they originally did it, you could imagine a tall fat guy in a red tutu with filmy wings skippin' across the stage wavin' one of those little 9-strap s&m whips over his head.

4/4 *Very expressive, NOT square or bouncy*

c. Ahlert-Turk, 1929

♩ = 94

The musical score is written for piano and guitar in 4/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The tempo is marked as 94 beats per minute. Chord symbols are written above the notes. The piano part is written in a treble clef, and the guitar part is written in a bass clef. The music is characterized by a slow, expressive feel with many ties and slurs.

Chord symbols: F, Dm7, Gm7, C7, F, Dm7, Bb, Db7, F, D7, Gm7, C7, F, G7, C7, F, Dm7, Bb, Db7, F, D7, Gm7, C7, F, Cm, F7, Bb, C9, F7, Bb, Eb7, D7, Gm7, A7, D7, G7, Gm7, C+, F, Dm7, Gm7, C7, F, Dm7, Bb, Db7, F, D7, Gm7, C7, F.

(You're) Mean to me./ Why must you be mean to me?/ Gee,/ honey, it seems to me,/ you have to see me crying, I don't know why. I stay home,/ each/ night when you say you'll phone,/ you don't and I'm left alone,/ singin' the blues and cryin'./ |You treat me

Cold-/ly,/ |each day of the year./// /You always scold/ me,/ |when ever some-/body is near,/ dear./

It must be/ great fun to be mean to me,/ you shouldn't, for Can't you see,/ what you mean to me.// ///|

Melancholy

124

♩ = 96 4/4 *Plaintive, bluesy*

Armstrong;
c. W. Melrose, 1927

Chorus

Musical score for the Chorus of "Melancholy". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. The chord progression is as follows:

Measure 1: F7
Measure 2: Bb7
Measure 3: F
Measure 4: Bb
Measure 5: F
Measure 6: A
Measure 7: Dm
Measure 8: C7
Measure 9: F
Measure 10: C7
Measure 11: F7
Measure 12: Bb7
Measure 13: G7
Measure 14: Db7
Measure 15: C7
Measure 16: F7
Measure 17: Bb
Measure 18: D7
Measure 19: G7
Measure 20: Db7
Measure 21: C7
Measure 22: F7
Measure 23: Bb7
Measure 24: F
Measure 25: Bb
Measure 26: F
Measure 27: A
Measure 28: Dm
Measure 29: C7
Measure 30: F

Verse

Musical score for the Verse of "Melancholy". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. The chord progression is as follows:

Measure 1: Dm
Measure 2: Bb7
Measure 3: A7
Measure 4: Dm
Measure 5: Bb7
Measure 6: A7
Measure 7: Dm
Measure 8: Bb7
Measure 9: A7
Measure 10: Dm
Measure 11: Bb7
Measure 12: A7
Measure 13: Dm
Measure 14: Bb7
Measure 15: A7
Measure 16: Dm
Measure 17: Bb7
Measure 18: A7
Measure 19: Dm
Measure 20: Gm
Measure 21: Fdim
Measure 22: A7
Measure 23: C7

Milenburg Joys (1)

$\text{♩} = 180$ Usually 4/4

c. Morton, NORK, 1925

Intro

A B \flat A B \flat A B \flat A 7 F 7

A B \flat F 7 B \flat E \flat B \flat 7 G 7 C 7 F 7

B A B \flat A B \flat A B \flat B \flat F 7 [HORN break]

A B \flat A B \flat A B \flat B \flat 7 E \flat E \flat dim B \flat G 7 C 7 F 7 B \flat

Dogfight F 7

The musical score is written for a single melodic line in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked as 180 beats per minute. The score is divided into three main sections: an 8-measure 'Intro', a 32-measure section 'A' (labeled with a boxed 'A'), and a 32-measure section 'B' (labeled with a boxed 'B'). Section 'A' contains measures 9-40, and section 'B' contains measures 41-72. The 'Dogfight' section begins at measure 73. Chord symbols are placed above the staff to indicate harmonic changes. The notation includes eighth and sixteenth notes, rests, and various accidentals. A 'HORN break' is indicated by a dotted line in measure 64. The score ends with a double bar line at the end of the 'Dogfight' section.

Milenburg Joys (2)

125

Solos

C **B \flat** **F7**
B \flat **Fdim** **F7**
F7 **B \flat** [Break -----]
B \flat **F7**
B \flat 7 **E \flat**
G \flat 7 **B \flat** **G7**
C7 **F7** **B \flat**

Memories Of You

♩ = 92

Ballad. Clar. feature; light 4/4

Goodman quartet classic; c. E. Blake, 1930

Goodman Intro**Chorus**

Chorus musical notation with chords:

Chords: Eb Cm Fm D7 Gm Eb F7

Chords: Eb Cm Gm C7 F7 Bb9 Eb Bb7

Chords: Eb Cm Fm D7 Gm Eb F7

Chords: Eb Cm Gm C7 F7 Bb9 Eb G7

Chords: Cm Fm Cm F9

Chords: Eb F7 Gm Gbm Fm Bb7

Chords: Eb Cm Fm D7 Gm Eb F7

Chords: Eb Cm Gm C7 F7 Bb9 Eb

Ending: RITARD out

Mississippi Mud

127

Moderate 2-beat ♩ = 152

Bix, Bing, Whiteman, 1927

TPT Intro

The musical score is written for a single melodic line in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked as 'Moderate 2-beat ♩ = 152'. The score begins with a 'TPT Intro' section, followed by a main section labeled 'A'. The 'A' section consists of 10 measures of music, with various chords indicated below the staff: Eb, B, Eb, Eb7, D7, Db7, C7, F7, A7, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Cdim, Eb, B, Eb, Eb7, D7, Db7, C7, Fm, C7, Fm, Fm, C7, Fm, Ab, Cdim, Eb, C7, F7, Bb7, Eb. The section ends with a double bar line. Following the 'A' section is a section labeled 'B', which is marked '[Horns only]'. This section consists of 8 measures of music, with various chords indicated below the staff: Cm, Ab7, Cm, Ab7, F7, Bb7, Eb, Gb7, F7, Bb7, Cm, Ab7, Cm, Ab7, Cm, Ab7, F7, Bb7, Gb7, F7, Bb7. The section ends with a double bar line. The score concludes with a 'ROUTINE: A B A each X' instruction.

ROUTINE: A B A each X

Minor Drag (1)

♩ = 208 2-beat

c. Fats Waller, 1929

Intro Cm Fm Cm Fm

G⁷ Dm Dm G⁷ Cm G⁷ Cm G⁷ Cm G⁷ Cm G⁷

A Reed Solo Cm

Cm D⁷ G⁷

C⁷ Fm C⁷ Fm G⁷

Cm Fm Cm G⁷ Cm G⁷

B Solos (Record tpt solo) Cm

Cm D⁷ G⁷

C⁷ Fm C⁷ Fm G⁷

Cm Fm Cm G⁷ nX. Cm G⁷

2. Cm B^b7 To C, last X to D

Minor Drag (2)

128

[illegible]

Routine: Intro, A Reed, solos on B 1 or 2 X, C 1 or 2 X, B band 2-3 X, D out.

Mooche, The

♩ = 100

Not dirge slow; solid square 4/4 thump

c. Ellington, 1929

Intro Cm D^b9(b5) Cm D^b9(b5)

A Cm D^b9(b5) D^b7 C7 B7 G7 Cm

B A^b7 B7 Cm A^b7 B7 ⊕ B^b7 B^b+ ⊕ **Ending** Cm

C E^b B^b7 E^b B^b7 E^b E^b7 A^b A^bm E^b B^bdim Fm7 B^b7 Fm7 B^b7 E^b Fm7 B^b7 E^b **Start solo** Fm7 B^b7

D **Solos 2 X each** E^b E^b7 A^b A^bm E^b B^b7 E^b n X B^b7 **Last X** G7 **A B, End**

Muskrat Ramble

130

Light 4/4

c. Kid Ory, 1927

Solos

A A^\flat $\text{E}^\flat 7$ A^\flat

A^\flat Cm G^7 Cm $\text{E}^\flat 7$

A^\flat $\text{E}^\flat 7$ A^\flat

F^7 $\text{B}^\flat \text{m}$ $\text{B}^\flat 7$ $\text{E}^\flat 7$ A^\flat

B $\text{B}^\flat 7$ D^7 $\text{E}^\flat 7$ A^\flat Fdim

$\text{E}^\flat 7$ A^\flat

$\text{B}^\flat 7$ D^7 $\text{E}^\flat 7$ A^\flat G^7 $\text{G}^\flat 7$

F^7 $\text{B}^\flat \text{m}^7$ $\text{B}^\flat 7$ $\text{E}^\flat 9$ A^\flat

C A^\flat $\text{E}^\flat 7$ A^\flat

A^\flat $\text{E}^\flat 7$ A^\flat

A^\flat $\text{E}^\flat 7$ A^\flat

F^7 $\text{B}^\flat \text{m}$ $\text{B}^\flat 7$ $\text{E}^\flat 7$ A^\flat

TBN Tag

A^\flat

A B C, solos on A, end on A or C. Tbn Tag

My Baby Just Cares For Me

Square 2-beat.

Revived in late 1990s by Indigo Swing, very slow shuffle

Nina Simone, Indigo Swing;
c. Donaldson, 1930

♩ = 182

♩ = 110

|My baby don't care for shows,| |My baby don't care for clothes,
|My baby just cares/ for/ me,/// ///
|My baby don't care/ for/ furs/ and/ lac-/es,/
|my baby don't care/ for/ high-/toned/ plac-/es.

|My baby don't care for rings,| |or other ex- pensive things|
She's sensible as/ can/ be./// ///
My baby don't cares/ who/ knows/// it,///
|My baby just cares/ for/ me./// ///

My Blue Heaven

132

2-beat

♩ = 140

♩ = 160

Gene Austin, Fats Domino
c. Donaldson, 1927

Chords: E \flat , C 7 , F 7 , B \flat 9 , E \flat , C 7 , F 7 , B \flat 9 , E \flat , E \flat +, A \flat , C 7 , Fm, B \flat 7 , E \flat , Edim, B \flat 7 , E \flat , E \flat , C 7 , F 7 , B \flat 7 , E \flat .

(When whippoorwills) Call,/// /and ev'ning is nigh, I hurry to
My/// blue/// heaven.// /A turn to the
Right,/// /a little white light,/// /will lead me to
My/// blue/// heaven.// /You'll see a

Smiling face, a fireplace, a cozy room.// /// A
Little nest that nestles where the roses bloom./ /Just Molly and

Me/// /and baby makes three,/// /we're happy in
My/// blue/// heaven.// /|||

My Gal Sal

Red Nichols,
Orig. a waltz, 1905

4/4 bouncy

♩ = 182

(They) Called her frivolous Sal,/// ///a pe-
Cu-//liar sort/ of a gal,/// //| with a
Heart/ that was mellow,/an all-'round/ good fellow,/ was
My/// old/// pal./// //|your

Trou-//bles, sor-/rows and care,/// //|She was
Al-/ways/ wil-/ling to share;/// //|A
Wild/ sort of devil/, but dead/ on the level,/ was
My/// gal/// Sal./// //||

My Honey's Lovin' Arms

Light 4/4; vocal
♩ = 160

Bing Crosby;
c. 1922

Chords indicated in the score: F, B \flat 7, D7, C, C7, F7, B \flat , G7, F.

| I love your lovin' arms,/ | they hold a world of charms,/ |
 | A place to nestle when I am lone-/// ly./// |
 | A cozy Morris chair,/ | Oh what a happy pair,/ |
 One carress,/ happiness,/ seems to bless my little honey.

 | I love you more each day./ | when years have passed a way,/ |
 | You'll find my love belongs to you on-/// ly./// |
 | 'Cause when the world seems wrong,/ | I know that I belong/ |
 | Right in my honey's lovin' arms./// /// |

My Melancholy Baby (1)

♩ = 120

Ad Lib verse; 2-BEAT for dancing

1911

Verse

Chords: E \flat , B7, E \flat , B7, E \flat , B7, E \flat dim, B \flat 7, Fm, C7, Fm, C7, F7, B \flat 7, Bdim, B \flat 7, E \flat , B7, E \flat , B7, E \flat , B7, E \flat dim, B \flat 7, F7, B \flat , G7, C7, F7, Fm7, Fdim, B \flat 7.

Verse:

Come sweetheart mine, /// don't sit and pine. ///
 Tell me all the cares that make you feel/ so/ blue.///
 What have I done, /// answer me hon', ///
 Have I ever said an unkind word/ to/ you?///

 My love is true, /// and just for you, ///
 I'd do almost anything at an-/y-/ time.///
 Dear when you sigh, /// or when you cry ///
 Something seems to grip this very heart/ of/ mine.///

My Melancholy Baby (2)

135

♩ = 137 ♩ = 120
4/4 a la Goodman; or 2-beat w/verse

Chorus

Chorus:

Come to me my melancholy bab-/// y,///
Cuddle up and don't/ be/ blue./// ///
All your fears are foolish fancies, may-/// be///
You know dear that I'm in love with you./// ///

Ev'ry cloud must have a silver lin-/// ing.///

Wait until the sun/ shines/ through./// ///

Smile my honey dear,/ while I kiss away each tear,// or
Else I may be melancholy too./// ///

4/4

♩ = 202

♩ = 226

The musical score for 'Nagasaki' is written in 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 202 beats per minute (♩ = 202) and 226 beats per minute (♩ = 226). The score includes various chords and melodic lines. The chords are: C, Go, G7, C, Go, G7, C, Do, Am, E7, F, Eo, Dm, A♭7, C, A♭7 G7, C, C, Go, G7, C, Go, G7, C, Do, Am, E7, F, Eo, Dm, A♭7, C, A♭7 G7, C, F, Fm, C, C7, F, Fm, C, E♭7, D7, C7, C, Go, G7, C, Go, G7, C, Do, Am, E7, F, Eo, Dm, A♭7, C, A♭7 G7, C. The melodic lines are written in a simple, accessible style, using eighth and quarter notes. The score ends with a double bar line.

ENDING: LAST line 3 X

New Second Line (Joe Avery's Piece)

137

Street beat;
2-beat march

Mardi Gras Theme

♩ = 184

Drums: STREET beat; 4 Bars intro

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (Bb and Eb). The tempo is marked as 184 beats per minute (♩ = 184). The piece is divided into two main sections, A and B, each consisting of two staves of music.

Section A: The first staff begins with a boxed 'A' and a Bb chord. The melody consists of eighth notes and quarter notes. The second staff continues the melody, featuring an Eb chord and a Bb chord. The section concludes with a half note Bb and a whole note Bb.

Section B: The third staff begins with a boxed 'B' and a Bb chord. The melody is characterized by eighth notes with accents (^) and quarter notes. The fourth staff continues the melody, featuring an Eb chord and a Bb chord. The section concludes with a half note Bb and a whole note Bb.

Nineteen Nineteen Rag (March) (1)

2-beat march

♩ = 184 ♩ = 194

Intro

C7

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with an **Intro** section marked with a **C7** chord. The first staff contains a melodic line with eighth and sixteenth notes, ending with an accent. The second staff starts with a repeat sign and a **F** chord. The third staff continues the melody with a **C7** chord. The fourth staff features a **F** chord. The fifth staff has a **C** chord, followed by a **G7** chord, and ends with a **C7** chord. The sixth staff begins with a repeat sign and a **C7** chord. The seventh staff has a **F** chord. The eighth staff has a **C7** chord. The ninth staff has a **F** chord. The tenth staff has a **C7** chord. The eleventh staff has a **F** chord. The twelfth staff has a **Bb** chord. The thirteenth staff has a **F** chord. The fourteenth staff has a **C7** chord. The fifteenth staff has a **F** chord. The sixteenth staff has a **F7** chord. The score includes various musical notations such as treble clef, key signature of one flat, and dynamic markings like accents and slurs.

1919 Rag (2)

138

This musical score is for the piece "1919 Rag (2)". It is written in treble clef with a key signature of two flats (Bb and Eb). The score consists of ten staves of music. The first staff begins with a box containing the letter "C", indicating the starting chord. The notation includes various chords (C, Bb, Eb, Bbdim, Bb, F7, C7, E7, G7) and melodic lines with notes, rests, and slurs. A repeat sign is present at the end of the eighth staff. The ninth staff begins with a box containing a circle with a cross and the word "Ending", indicating the start of the final section. The score concludes with a double bar line at the end of the tenth staff.

Nobody Knows You When You're Down And Out

Square 4/4, bluesy

♩ = 96

Bessie Smith,
c.1923

Verse

Musical notation for the Verse, consisting of four staves. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines with triplets.

Chords: F, A7, D7, Gm, D7, Gm, Bb, Fdim, F, D7, G9, Db7, C7, F, A7, D7, Gm, D7, Gm, Bb, Fdim, F, Eb7, D7, G9, C7.

Triplets: 3, 3, 3, 3.

Chorus

Musical notation for the Chorus, consisting of five staves. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines with triplets.

Chords: F, A7, D7, Gm, D7, Gm, Bb, Fdim, F, D7, G9, Db7, C7, F, A7, D7, Gm, D7, Gm, Bb, Fdim, F, D7, G9, C7, G9, C9, F.

Triplets: 3, 3.

Nobody's Sweetheart

140

Hot 2-beat

1924

♩ = 224

Chords indicated in the score:

- F
- Cm
- D7
- G7
- C7
- Dm
- D7
- C7
- B \flat
- B \flat m
- F
- D7
- G7
- C7
- F
- Cm
- D7
- Gm
- C7
- F

Of All the Wrongs You've Done To Me

4/4

♩ = 118

Armstrong; c. 1924

Chorus

Musical notation for the Chorus, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef. Chords are indicated above the notes: D7, G7, C7, F, D7, C, Dm7, G7, C7, F7, Bb, G7, C7, D7, G7, C7, F.

Verse

Musical notation for the Verse, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef. Chords are indicated above the notes: F, Fdim, C7, F, F+, Bb, F, C7, F, Fdim, C7, F, E7, Am, C7, F, Fdim, C7, F, F+, Bb, F, C, G7, C, A7, G7, C7.

Verse:

(You're) Flying high don't even try to ever stop and think.//The
 Birds fly high to- wards the sky but they've got to come down and drink.//
 I'm not trying to lecture you, but here's one point that's deep.// Re-
 Member that old say-/ing/ just as you sow you shall weep.// Of

Chorus:

All the wrongs you've done to me, they're bound to come back some
 day.//Your
 sobs and sighs and bitter tears/ will fall like the morning dew//you've
 made me weep, you've made me mourn, now what more could you do.//So
 All the wrongs you've done to me, they're bound to come back to you.//

Oh Baby

142

4/4 or 2-beat

Bud Freeman; c. 1928

Musical score for 'Oh Baby' in 4/4 or 2-beat time, tempo 180. The score is written in treble clef with a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, often beamed in groups. Chord symbols are placed above the staff at various points: F, Bb7, C7, C+, F, Bb7, F, F7, Bb, Bbm, F, Dm, G7, C+, C9, F, Bb7, C7, and F. The score ends with a double bar line.

(It's a) Funny little thing but I never knew./ I could ever feel the way that I do,/ Till I looked into your sweet eyes of blue. Oh ba-/by/ ||||
Never had a thrill till I held your hand,/ don't know what it is but I understand

That it's something new, it's diff-rent, it's grand. Oh ba-/by.|| And

When you kiss I know I miss a beat or two in my heart.///
I don't mind,/ /there's nothing more// to live/ for./

What if I should die and travel to where/ I would have to climb the heavenly stair,
wouldn't it be hell if you weren't there, Oh ba-/by!| ||||

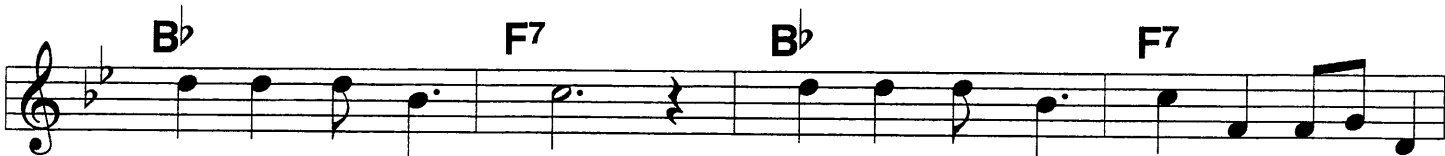
Oh Didn't He Ramble

Verse -- March

♩ = 126

B \flat

Traditional Funeral tune, 1902

**Swing it 4/4****Chorus**

Old Fashioned Love

144

4/4 or lilting 2-beat

c. James P. Johnson, 1923

Chorus ♩ = 118

Musical notation for the Chorus of "Old Fashioned Love". The key signature is one flat (Bb), and the time signature is 4/4 or lilting 2-beat. The tempo is marked as ♩ = 118. The notation consists of eight staves of music. Chord symbols are placed above the notes: F, C7, F, F7, Bb, F, F7, Bb, F, A7, Dm, G7, C7, F, F7, Bb, F, F7, Bb, F, A7, Dm, F, C7, F.

Verse

Musical notation for the Verse of "Old Fashioned Love". The key signature is one flat (Bb), and the time signature is 4/4 or lilting 2-beat. The notation consists of four staves of music. Chord symbols are placed above the notes: F, C7, F, C7, F, C7, F, Am, E7, Am, D7, C, F, G7, C, C7, F, C7, F, C7, F, G7, F, G7, F, A7, G7, C7, F, C7.

Armstrong, 1927

Lead horn solo

Verse

Intro **Lead horn solo** **Verse** **B \flat** **B \flat dim**
F7 **Fdim** **Cm7** **F7** **Gdim** **B \flat**
B \flat **B \flat dim** **F7** **Fdim**
C7 **F7**
Chorus **B \flat** **D7**
Gm **B \flat 7**
E \flat **Edim** **B \flat** **G7**
C7 **F7**
B \flat **D7**
Gm **B \flat 7**
E \flat **Edim** **B \flat** **G7** **C7** **F7** **⊕**
B \flat **B \flat** **⊕ Ending** **B \flat >** **Sudden ending**

Over In the Glory Land

146

2-beat, hand-lapping gospel feel

♩ = 184

1906

Verse

Musical notation for the Verse, consisting of four staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: A-flat, E-flat7, A-flat, A-flat, E-flat7, A-flat, E-flat7, A-flat. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others with half notes.

Chorus

Musical notation for the Chorus, consisting of six staves. The key signature remains three flats and the time signature is 4/4. The melody continues in treble clef. Chord symbols are placed above the staff: A-flat, E-flat7, A-flat, A-flat7, D-flat, A-flat, A-flat, E-flat7, A-flat, A-flat7, D-flat, A-flat, A-flat, E-flat7, A-flat. The melody includes various note values, including half notes, quarter notes, and eighth notes, with some measures featuring beamed eighth notes and others with half notes.

Original Dixieland One-Step (1)

2-beat; New Orleans style bands play it 4/4, slower

♩ = 212

c. ODJB, 1917

A

B \flat > > **B \flat** > > **F7** [TBN Break -----]

C7 **F7** **B \flat** **F7** **B \flat**

B \flat > > **B \flat** > > **F7** [TBN Break -----]

C7 **F7** **B \flat** **F7** **B \flat**

B

B \flat 7 [Break -----] **E \flat**

B \flat 7 **E \flat**

B \flat 7 [Break -----] **E \flat**

C7 **Fm** **E \flat dim** **B \flat 7** **E \flat**

Solos

ROUTINE: A B C, Solos on C, C C out, or back to top, A B C, jam C out chorus, extended ending

Panama (1)

♩ = 188 2-beat, or 4/4

NORK 1922; c. 1904

Intro E^b E^bdim B^b7

A E^b B^b7 E^b B^b7 B^b7 E^b A^b Adim E^b C⁷ F⁷ B^b7 1. E^b 2. E^b E^b7

B A^b Adim E^b C⁷ F⁷ B^b7 E^b7 E^b7 A^b Adim E^b C⁷ F⁷ B^b7 E^b E^b7

C A^b A^b+ B^b7 E^b7 A^b Cm A^b Cm E^b7 G⁷ Cm E^b7

The musical score is written for a single melodic line on a treble clef staff. It begins with an 'Intro' section consisting of four measures. The first measure has a whole note E^b, the second a half note E^bdim, and the third and fourth measures have a half note B^b7. Section 'A' follows, marked with a double bar line and repeat dots. It contains 16 measures. The first measure is a whole note E^b. The next three measures (2-4) are eighth notes: B^b7, E^b, and B^b7. Measures 5-8 are eighth notes: E^b, B^b7, E^b, and B^b7. Measures 9-12 are eighth notes: A^b, Adim, E^b, and C⁷. Measures 13-16 are eighth notes: F⁷, B^b7, E^b7, and E^b7. Section 'B' follows, also marked with a double bar line and repeat dots. It contains 16 measures. The first measure is a whole note A^b. The next three measures (2-4) are eighth notes: Adim, E^b, and C⁷. Measures 5-8 are eighth notes: F⁷, B^b7, E^b7, and E^b7. Measures 9-12 are eighth notes: A^b, Adim, E^b, and C⁷. Measures 13-16 are eighth notes: F⁷, B^b7, E^b, and E^b7. Section 'C' follows, marked with a double bar line and repeat dots. It contains 16 measures. The first measure is a whole note A^b. The next three measures (2-4) are whole notes: A^b+, B^b7, and E^b7. Measures 5-8 are eighth notes: A^b, Cm, A^b, and Cm. Measures 9-12 are eighth notes: G⁷, Cm, E^b7, and E^b7. The final measure (16) is a whole note E^b7.

Panama (2)

148

Solos

D

Chord progression for Solos (Measures 1-12):
 Measure 1: A^b
 Measure 2: E^b7
 Measure 3: A^b
 Measure 4: A^b7
 Measure 5: D^b
 Measure 6: $Ddim$
 Measure 7: A^b
 Measure 8: E^b7
 Measure 9: A^b

Out Chorus

E

Chord progression for Out Chorus (Measures 13-24):
 Measure 13: A^b
 Measure 14: E^b7
 Measure 15: A^b
 Measure 16: E^b7
 Measure 17: A^b
 Measure 18: A^b7
 Measure 19: D^b
 Measure 20: 1. A^bdim
 Measure 21: A^b
 Measure 22: E^b7
 Measure 23: A^b

Ending

2. A^bdim

Chord progression for Ending (Measures 25-32):
 Measure 25: A^b
 Measure 26: E^b7
 Measure 27: A^b
 Measure 28: E^b7
 Measure 29: A^b
 Measure 30: E^b7
 Measure 31: A^b
 Measure 32: A^b

Please Don't Talk About Me When I'm Gone

2-beat

1930

♩ = 168

Please don't talk about me when I'm gone, Oh Honey,
though our friendship ceases from now on. /// And listen,
If you can't say anything real nice. /// /It's better
Not to talk at all, that's my ad- vice./// /we're parting

You go your way, I'll go mine, it's best that we do ///
Here's a kiss, I hope that this brings lots of luck to you.//

Makes no difference how I carry on/// /remember,
Please don't talk about me when I'm gone.

Poor Butterfly

150

light 4/4; plaintively

c. 1916

♩ = 110

Chord symbols: A^b E^7 $B^b m^7$ $E^b 7$ $A^b maj^7$ C^+ F^9 $B^b 7$ $E^b 9$ A^b Fm $B^b 7$ $E^b 9$ A^b E^7 $B^b m^7$ $E^b 7$ $A^b maj^7$ C^+ F^9 $B^b m^7$ $B^b m$ A^b $A^b maj^7$ $A^b dim$ $E^b 7$ A^b

Put On Your Old Gray Bonnet

2-beat ♩ = 220

Casa Loma, 1931; c. 1919

Chorus

Musical notation for the Chorus, consisting of four staves. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. Chords are indicated above the notes: Bb, Bb7, Eb, Bbdim, Bb, C7, F7, Bb, Ebb, Bb, F7, Bb.

Verse

Musical notation for the Verse, consisting of eight staves. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on the first staff, and the accompaniment is on the second, third, fourth, fifth, sixth, seventh, and eighth staves. Chords are indicated above the notes: F, G7, C7, F, Cdim, C7, F, G7, C7, F, C7, F, G7, D7, D+, G7, C, Cdim, C7, F, G7, F, F7.

Rock-A-Bye Your Baby With A Dixie Melody

152

Al Jolson, c. 1918

Smooth 4/4

♩ = 112

Chord symbols: C, Cdim, C, Em7, Cdim, Dm7, G⁹, Dm7, G⁷, Dm7, G⁷, C, D⁹, G⁷, G⁹, C, Em⁷, A⁷, G⁹, D⁷, G⁷, C, Cdim, C, Em⁷, Cdim, Dm⁷, G⁹, Dm⁷, Dm⁷, G⁷, E⁷, A⁷, D⁷, C, Cdim, C, D⁷, G⁷, C.

Rockabye your baby with a Dixie melo- dy.//
When you croon,/ croon a tune/ from the heart of Dix-^{ie}/.
|Just hang my cradle, Mammy mine,/ right on that Mason- Dixon line./
|And swing it from Virginia, to Tennessee with all the love that's in ya.

Weep no more my lady, sing that song again for me.// And
Old Black Joe,/ just as though you had/ me on your knee.//
A million baby kisses I'll deliver, the minute that you sing the Swanee
River
Rock-a-bye your rock-a-bye baby with a Dixie melo- dy.//

Riverboat Shuffle (1)

4/4
♩ = 180

c. Carmichael, 1924

Verse

Am E7 Am E7 Am E7

Am Dm ₃ Am E7 Am E7

Am Dm ₃ Am E7 Am

A7 Dm A7 Dm

Am Dm ₃ Am E7 Am C7

**Routine: Verse, Chorus, Solos, V CC. (Double notes at E7: You choose.)
Commonly played on Bb/Eb.**

*The two "definitive" versions are 1. Bix, Wolverines, 1924;
2. Mugsy Spanier's Ragtimers, 1939. Neither follows the sheet music. So
we've mixed salient portions of both versions. BREAKS are optional. We've
provided those from the records.*

Riverboat Shuffle (2)

153

Chorus

F **C7 [Break -----]**

F **C7 [Break -----]**

F7 **B \flat** **B \flat 7** **A7** **A \flat 7**

G7 **C7 [Break -----]**

F **C7**

F7 **B \flat**

B \flat **B \flat m** **F** **D7**

G7 **C7** **F** **F7** **B \flat** **B \flat m** **F**

Spanier Break (Bars 15-16)

Spanier Break-- out chorus, bars 25-28; band stops on 25, 27

Fdim [Break -----] **F [Break -----]**

Rockin' Chair

Mildred Bailey;
c. Hoagy Carmichael, 1929

4/4
♩ = 102

|Old rockin' chair's got me, // |cane by my side. ///
 |Fetch me that gin/ son,/ 'fore I tan your hide. ///
 | Can't get from this cabin. // goin' no-/ where. ///
 |Just sit me here grabbin'/ at the flies 'round this rockin' chair. ///

 |My dear old Aunt Harriot // |In heaven she be. ///
 Send me/ sweet chariot/ for the end of the trouble I see. ///

 |Old rockin' chair gets me // Judgement Day is here. ///
 |Chained to my rock-/in'/ chair. /// /|||

Rose Room

155

Swingy 4/4

1927

♩ = 144

The musical score for "Rose Room" is written in 4/4 time with a tempo of 144 beats per minute. The key signature has one flat (B-flat). The score consists of nine staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords G \flat 7, G7, C7, F. Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 2: Chords F7, B \flat . Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 3: Chords B \flat m, F, D7. Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 4: Chords G7, C7, G \flat 7. Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 5: Chords G7, C7, F. Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 6: Chords F7, B \flat . Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 7: Chords B \flat m, F, D7. Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 8: Chords G7, C7, F. Melody: B \flat 4, A4, G4, F4, E4, D4, C4.
- Staff 9: Chords G7, C7, F. Melody: B \flat 4, A4, G4, F4, E4, D4, C4.

Rose Of Washington Square (1)

T. Murphy arr.
c.1919

Verse ♩ = 101

Gm Cm D7 Gm

G7 Cm D A7 D7

Gm Cm D7 Gm

B♭ F Gm C7 F

♩ = 144 C7 F7 **To Chorus**

Fast 2-beat Verse ♩ = 244

Gm Cm

D7 Gm

G7 Cm

D A7 D7

Gm Cm

D7 Gm

B♭ F

Rose Of Washington Square (2)

156

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats). It consists of 12 staves of music. The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. Chord symbols are placed above the staff at specific points: Gm, C7, F, Cm7, F7, C7, F7, Bb, F9, Bb, D7, Gm, C7, F7, Bb, F9, F7, Cdim, Bb, C7, Bb, G7, C7, F7, and Bb. There are two boxed annotations: 'Bounce' with a tempo marking '♩ = 144' and 'Chorus'. The score ends with a double bar line.

To Bounce

Bounce

♩ = 144

Chorus

ROUTINE: 6/8 verse, Vocal Chorus, Band Choruses, Fast Vocal Verse, Vocal Chorus

To go into fast verse, do double time these 2 bars

Rosetta

4/4 square, moderate, swing

c. Earl Hines, 1933

♩ = 180

The musical score for "Rosetta" is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked "moderate, swing" and the source is "c. Earl Hines, 1933". The tempo indicator shows a quarter note equals 180 beats per minute. The score consists of eight staves of music, each containing a melody line and a series of chords. The chords are: F, C+, F, D7, G9, C9, F, Cdim, Gm7, C7, F, C+, F, D7, G9, C9, F, E7, Am, E7, Am, Fm, C, C+, G7, C, C7, F, C+, F, D7, G9, C9, F. The melody is written in a single line on a treble clef staff, with notes and rests corresponding to the chords. The score is a square, meaning it has a single ending.

Royal Garden Blues

158

♩ = 174 4/4

c. C. & S. Williams, 1919

Intro F C7 F C7 F C7 >

A F C7 F C7 F C7 F F9

B^b6 F+ B^b6 F+ B^b6 F+ B^b Cdim

C7 F C7

B F7 [TPT Break -----] F7 [CLAR Break -----] F7 [TBN Break -----]

B^b6 3 F 3

C7 F

Dogfight F7 B^b B^bm F F7

C Solos B^b B^b7

E^b E^bm B^b G7

C7 F7 B^b

INTRO, A 2 X, B 2 X, C, SOLOS on C 2 X each, C C C double ending.
Square driving 4/4 on C ensembles can really spark dancers.

159

Sailing Down the Chesapeake Bay (1)

Hot 2-beat ♩ = 228**Chorus****C⁷**

The musical score is written for a single melodic line in 4/4 time, with a tempo of 228 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some phrases beamed together. Chord symbols are placed above the staff: C⁷ appears above the first, third, fifth, seventh, and ninth staves. F appears above the second, fourth, sixth, eighth, and tenth staves. Fdim appears above the seventh staff. C⁷ (Edim) appears above the eighth staff. The score concludes with a double bar line on the tenth staff.

Verse

The musical score is written on ten staves in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, often beamed together in pairs. Chords are indicated by letters above the staff. The sequence of chords across the staves is: F, C7, F, F, C, G7, C, C7, F, A7, Dm, G7, C, G7, C, D7, G7, C, and C7.

Running Wild

1922

Hot 2-beat

♩ = 228

The musical score for "Running Wild" is written in 4/4 time with a tempo of 228 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, each containing a melodic line and corresponding chords. The chords are as follows:

- Staff 1: B \flat , B \flat 7
- Staff 2: E \flat , B \flat
- Staff 3: F7, D7, Gm, B \flat m
- Staff 4: F, C7, F7
- Staff 5: B \flat , B \flat 7
- Staff 6: E \flat , D7, G7
- Staff 7: C7, F7, B \flat
- Staff 8: F7, B \flat

San

161

Bix; c. 1920

2-beat

Vamp 4 bars

Verse

$\text{♩} = 224$

The musical score for "San" is written for a single melodic line in 4/4 time, with a 2-beat feel. The tempo is marked as $\text{♩} = 224$. The key signature is one flat (Bb). The score is divided into three main sections: a Vamp, a Verse, and a Chorus.

Vamp 4 bars: The Vamp section consists of four bars. The first bar starts with a Gm chord and a repeat sign. The second bar has an A7 chord. The third bar has a Bb dim chord. The fourth bar has an A7 chord.

Verse: The Verse section follows the Vamp. It consists of two first endings and a second ending. The first ending starts with a Dm chord, followed by an A7 chord with a "Break" instruction, then a Dm chord, and ends with an A7 chord with a "Break" instruction. The second ending starts with a Dm chord, followed by an A7 chord, then a Dm chord, a Db chord, a C chord, and a C7 chord.

Chorus: The Chorus section follows the Verse. It consists of ten bars. The first bar has an F chord. The second bar has a Db7 chord. The third bar has an F chord. The fourth bar has a Db7 chord. The fifth bar has an F chord. The sixth bar has a Db7 chord. The seventh bar has an F chord. The eighth bar has a Db7 chord. The ninth bar has an F chord. The tenth bar has a Db7 chord.

The score includes various musical notations such as treble clef, key signature (one flat), time signature (4/4), and various chords (Gm, A7, Bb dim, Dm, Db, C, C7, F, Db7, G7, F7, Bb, D7, Gm, C7, F). It also includes repeat signs, first and second endings, and a "Break" instruction.

Savoy Blues (1)

Rockin' 4/4 ♩ = 120

C. Kid Ory, 1927

A

F C7 F C7 F C7 F C7 F

F C7 F C7 F C7 F C7 F

B \flat F7 B \flat F7 B \flat F7 B \flat F7 B \flat

F C7 F G7 C7 F

B F **Boogie Bass** F7

B \flat F

C7 F

Interlude F Fdim C7 F Fdim C7

C F **Solos**

B \flat F

C7 F \wedge \wedge \wedge \wedge \wedge \wedge \wedge

Square driving 4/4

Sweet Substitute

4/4

c. Jelly Roll Morton, 1939

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a single system with five staves. The first staff is the piano part, and the subsequent four staves are for guitar. The tempo is marked as "♩ = 96". The key signature is B-flat major (three flats). The guitar part includes a variety of chords, including triads, dyads, and full triads, as well as some complex voicings like A^bdim and A^b7. The score is written in a clear, legible font, and the guitar part includes a final double bar line.

♩ = 96

A^b7 G7 C7 Fm A^b7

D^b A^bdim A^b Fm B^b7 E^b7

A^b7 G7 C7 Fm A^b7

D^b A^bdim A^b Fm B^b7 E^b7 A^b F7

B^b7 E^b7 A^b

Second Line

2-beat

c. Barbarin, 1949

♩ = 202

The musical score is written for a single melodic line in F major, 4/4 time, with a tempo of 202. The score consists of eight staves. The chords and melodic lines are as follows:

- Staff 1: F (Chord), F (Chord), C7 (Chord)
- Staff 2: F (Chord), C7 (Chord)
- Staff 3: C7 (Chord), Cdim (Chord), C7 (Chord)
- Staff 4: C7 (Chord), C+ (Chord), F (Chord)
- Staff 5: F (Chord), C7 (Chord)
- Staff 6: F7 (Chord), Cm7 (Chord), F7 (Chord), Bb (Chord)
- Staff 7: Bb (Chord), Bdim (Chord), F (Chord), Bb (Chord), D7 (Chord)
- Staff 8: G7 (Chord), C7 (Chord), F (Chord)

See See Rider (C.C. Rider)

164

4/4

♩ = 94

Verse is plaintive, wail the Chorus

1925

Chorus



Verse



Verse:

Now I feel so lonely, I feel so blue, I always feel so bad.///
I made a mistake right from the start, and
now it feels so hard to part.///
Open this letter that I will write. I hope you will believe it,
when you receive it.

Chorus

See// see rider/// see what you have done, Lawd Lawd Lawd.
Made me love you, now your man has come/// //You
Made me love you, now your man has come./// //I'm

Goin' away baby,// I won't be back till fall. Lawd Lawd Lawd
Goin' away baby,// I won't be back till fall. //I
Find a good man, won't be back at all./// //||

Sensation (Rag)

♩ = 208 4/4

c. ODJB, 1917

A

B **Solos**

C

A **dim** [Break] **Bb7** **Eb7** **Ab** **Bb7**

ROUTINE: A B C, Solos on B, C, B B

Shine

166

Armstrong, Mills Bros. w/Bing Crosby,
Goodman; c. 1924

2-beat

♩ = 240

The musical score for "Shine" is written in 4/4 time with a tempo of 240 beats per minute. It consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The chords and melodic lines are as follows:

- Staff 1: Chords E \flat , E \flat dim, B \flat 7. Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.
- Staff 2: Chords E \flat , E \flat dim, B \flat 7, A \flat 7, A \flat 7. Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.
- Staff 3: Chords G \flat 7, Cm. Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.
- Staff 4: Chords F \flat 7, B \flat 7. Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.
- Staff 5: Chords E \flat , E \flat dim, B \flat 7, A \flat 7, A \flat 7. Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.
- Staff 6: Chords G \flat 7, Cm, G \flat 7, Cm. Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.
- Staff 7: Chords Fm \flat 7, E \flat , C \flat 7. Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.
- Staff 8: Chords Fm \flat 7, B \flat 9, E \flat . Melody: Quarter note B \flat 4, quarter note A \flat 4, quarter note G \flat 4, quarter note F \flat 4, quarter note E \flat 4, quarter note D \flat 4, quarter note C \flat 4, quarter note B \flat 3.

Sheik of Araby (1)

Banjo-tuba: 2-beat

Bass-piano: 4/4

Many jazz records 30s-40s;
Waller and Jack Teagarden
did fun vocals. c. 1921

Chorus

♩ = 212

Musical score for the Chorus of 'Sheik of Araby' (1). The score is written for Banjo-tuba (2-beat) and Bass-piano (4/4). The key signature is B-flat major (two flats). The tempo is marked as ♩ = 212. The score consists of eight staves of music, each with a treble clef and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staff lines to indicate the harmonic structure. The chords are: Bb, F7, Bb, F7, Bb, Gdim, F7, Cm7, Bb, F7, Bb, F7, D7, G9, C9, F7, and Bb. The score ends with a double bar line.

Chord symbols: B \flat , F7, B \flat , F7, B \flat , Gdim, F7, Cm7, B \flat , F7, B \flat , F7, D7, G 9 , C 9 , F7, B \flat .

Sheik of Araby (2)

167

Verse Do "Oriental" shtick *Clar. can do obligato,
tom-tom dum di-di dum di*

Chords: Bbm, F7, Bbdim, F7, Bbm, F, C7, F7, F+

Hit it!

(Band shout) //with no pants/ on|
 (I'm the) Sheik// of A-/ra- by,/// ///your
 Love// be- longs// to me./// ///Each
 Night// when you're// a- sleep,/// ///in-
 To// your tent// I'll creep./// ///The

 Stars// that shine// a- bove/// ///will
 Light/// our way//to love./// ///You'll
 Rule// this land// with me./// ///I'm the
 Sheik// of A-/ra- by./// ///

*(Band shouts response "With no pants on" at end of
 each line except 8)*

168 Since My Best Gal Turned My Down (1)

♩ = 200 2-beat

Bix & His Gang, c. Quicksell, 1927

A **Smear**

Section A, 'Smear', consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a series of eighth and sixteenth notes, with a 'smear' effect indicated by a wavy line. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic support with sustained notes and chords. Chord symbols B \flat , B \flat 7, E \flat , B \flat , and G7 are placed above the staves.

B **Solos**

Section B, 'Solos', consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth and sixteenth notes, with a 'solos' effect indicated by a wavy line. The second through eighth staves continue the melody and provide harmonic support with sustained notes and chords. Chord symbols G7, C7, F, F7, B \flat , D7, G7, C7, F7, B \flat , and D7 are placed above the staves. A circled cross symbol is located at the end of the seventh staff.

Since My Best Gal Turned Me Down (2)

168

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of eight staves of music. The first staff begins with a key signature change to B-flat major and includes a 'C' time signature. The tempo markings 'Slow' and 'Fast' are used to indicate changes in the piece. Chord symbols (G7, C7, F7, Bb) are placed above the staff to guide the accompaniment. The score includes a 'Back TO B 32 bars, Ending' instruction and a final 'Ending' section marked with a circled cross symbol. The piece concludes with a double bar line.

C
Slow G7 **Fast** C7
C7 **Slow** F7 **Fast** C7
Fast Bb
Slow G7 **Fast** C7
C7 **Slow** F7 **Fast** C7
Bb **Fast** 3 **Back TO B 32 bars, Ending**
⊕ **Ending** Bb
Bb

ROUTINE: A B, SOLOS on B, C B 1 or 2 X, Ending

Singin' the Blues (1)

4/4
♩ = 132

Record order: Tram, Bix solos, melody

Bix & Tram, 1927;
c. 1920

Intro

Fm Gm Fm E^b Fm B^b7 E^b

Melody

Fm⁷ B^b+ E^b

B^b7 E^b

G⁷ C⁷

Cm F⁷ B^b7

Fm⁷ B^b+ E^b

Gdim C⁷ Fm

Fm⁷ E^bdim E^b C⁷

F⁷ B^b7 E^b

Bix's Ending

F⁷ B^b7 E^b

Singin' the Blues (2)

Concert key

Tram's Solo

In Clarinet range. Alto and C melody sax are 8va

The musical score for 'Singin' the Blues (2)' features Tram's Solo. It is written in B-flat major and consists of eight staves of music. The chords and other markings are as follows:

- Staff 1: Fm7, Bb+, Eb
- Staff 2: Bb7, Eb
- Staff 3: G7, C7
- Staff 4: Cm, F7, Bb7
- Staff 5: Fm7, Bb+, Eb
- Staff 6: Gdim, C7, Fm
- Staff 7: Fm7, Ebdim, Eb, C7, 12, F7
- Staff 8: F7, Bb7, Eb

Triplets are marked with a '3' over the notes in several measures across the staves.

The classic version of this fine tune (first introduced by ODJB) is by Frankie Trumbauer's band, featuring solos by Tram and Bix--Routine: Intro, Tram solo, Bix solo, melody. Eddie Lang's guitar accompaniment is also a classic example of the genre. You can extend the tune by playing melody first, add solos, play melody and a jam chorus out.

Singin' the Blues (3)

Concert key

Bix Solo

(Chords vary)

Chords: Fm7, B \flat 7, G7, C7, (Fm7), (C7), F7, B \flat 7 [Break...], Fm7, (B \flat +), B \flat +, E \flat , E \flat , [4] Gdim, C7, Fm, Fm, [8] Fm7, E \flat dim, E \flat , [12], C7, F7, E \flat .

Other markings: 3, 3, 12.

Light 4/4

♩ = 104

When It's Sleepy Time Down South

170

c. 1930

Chorus

The Chorus section consists of eight staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. The chord progression is as follows:

- Staff 1: A^b, A^bm, E^b, F⁷
- Staff 2: B^b9, A^b - A^bm - E^b E^b7
- Staff 3: A^b, A^bm, E^b, F⁷
- Staff 4: B^b9, A^b - A^bm - E^b D⁷
- Staff 5: G, Ddim D⁷, G
- Staff 6: G, Ddim D⁷, G E^b7
- Staff 7: A^b, A^bm, E^b, F⁷
- Staff 8: B^b9, A^b - A^bm - E^b

Verse

The Verse section consists of four staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. The chord progression is as follows:

- Staff 1: E^b, D⁷, E^b, Edim, B^b7, B^bdim
- Staff 2: B^b7, B^bdim, B^b7, B^b+, E^b, Cm⁷, Fm⁷, B^b7(b9)
- Staff 3: E^b, D⁷, G, A^bdim
- Staff 4: Am⁷, D⁷, Am⁷, D⁷, G, B^b7

Sleepy Time Gal

Lilting 2-beat

c. Whiting, 1924

♩ = 114

The musical score consists of eight staves of music in 4/4 time. The key signature has one flat (B-flat). The tempo is marked as 114 beats per minute. The melody is written in a single voice, with various chords indicated above the notes. The chords are: F, F+, C7, C7, Fmaj7, Eb7, D7, G9, G7, C7, C+, F, F+, C7, C7, A7, Fmaj7, G7, F, Cm, D7, Gm, Bbm, C7, F.

Sleepy time gal/ |you're turning night into day/ ///
 Sleepytime gal/ |you've danced the evening away./ |Before each
 Silvery star/ |fades out of sight/// |please give me
 One little kiss,/ then let us whisper "Good- night.// It's gettin'
 late and dear your pillow's waiting.

 Sleepytime gal// |when all your dancin' is through/ ///
 Sleepytime gal,/ |I'll find a cottage for you,/ |you'll learn to
 Cook and to sew./ |What's more you'll love it I know,/ |
 |When you're a stay-at-home, play-at-home,
 eight o'clock, sleepytime gal.//

Smiles

172

Square 2-beat

Goodman Quartet, 1937

c. 1917

♩ = 153 (Goodman)

♩ = 208 (Hot)

F7

(There are) Smiles/// /that make us hap-/py,/ there are
Smiles/// /that make us blue./// //There are
Smiles// that steal away the tear-/drops,/ // as the
Sun-// beams steal away the dew./// // There are

Smiles// that have a tender mean-/ing,/ // that the
Eyes// of love alone can see./// // And the

Smiles/// that fill my life with sun-/shine,/ // are the
Smiles that/ you gave/ to/ me./// ///

Snake Rag (1)

♩ = 184 4/4

The record has no clear, full melody line, no music was found,
so many bars are approximations.

King Oliver, 1923

Intro

A

B

A 1 X, then C

The musical score is written in a single melodic line on a treble clef staff. The key signature has two flats (Bb and Eb). The tempo is 184 beats per minute. The score is divided into sections: an 'Intro' section, followed by a section labeled 'A' (8 staves), and a section labeled 'B' (8 staves). The 'A' section contains two 'Break' and 'TBN Break' markings. The 'B' section contains one 'TBN Break' marking. The final section is labeled 'A 1 X, then C'. The music is a transcription of a record that lacks a clear melody line, so many bars are approximations.

Snake Rag (2)

173

There were 2 records, each with 2 different brass breaks; all 4 breaks are below.

C

The main musical score consists of nine staves of music in 2/4 time, key of B-flat major. The notation includes various chords and melodic lines. Chord markings above the staves include A^b, E^b7, B^b7, and F7. A bracketed section labeled "[CLAR Break]" spans the fourth and fifth staves. The final staff of the main section includes a box labeled "Play 3 X, extended ending" and ends with a double bar line and repeat dots.

Brass Bk 1

Fdim

Extends into bar 17; clar. plays bar's melody

Brass bk 2

pickup notes

Fdim

Brass Bk 1 Rec. 1

pickup notes

Brass Bk 2 Rec. 1

Some Of These Days

Tempo can vary from bump & grindy torch song to hot shuffle.

Sophie Tucker, 1926;
Brenda Lee, 1980s

$\text{♩} = 132$ $\text{♩} = 150$ $\text{♩} = 160$

(Some of these) Days,/// /you'll miss me hon-/ey./ |Some of these
Days,/// /you'll feel so lone-/ly./ /You'll miss my
Hug-/gin',/ /you'll miss my kiss-/ing./ /You'll miss me
Hon-/ey,/ /when you go a- way./// /I feel so

Lone-/ly,/ /just for you on-/ly,/ /for you know
Hon-/ey,/ /you've had your way./// /And when you
Leave/ me,/ /I know 'twill grieve/ me,/ /you'll miss your little
Bab-/y,/ |some of these days./// /|||

Somebody Stole My Gal

175

2-beat

c. 1918

♩ = 220

Chord symbols: E^b, E^bdim, B^b7, B^b7, B^b+, E^b, C7, F7, F7, B^b7, E^b, E^bdim, B^b7, B^b7, B^b+, G7, B^b7, E^b, E^b7, A^b, A^bm, E^b, E^bdim, Ddim, Cm, F7, Fm7, B^b7, E^b.

Somebody stole/ my/ gal./// ||| | Somebody stole/ my// pal./// ||| |
 Somebody came/ and/ took her away, ||||
 she didn't e-/ven/ |say she was leav-/in'./
 The kisses I/ loved/ so,/// |||| |he's getting now/ I/ know./// ||| |And/
 Gee,/// |I know that she,/// |would come to
 Me,/// |if she could see,/// |Her/
 Brok-/en/ -heart-/ed/ |lone-/some pal.///
 /Somebody stole/ my/ gal./// ||||

Someday Sweetheart

Morton 1923, 1926
Oliver, 1926
c.1919

♩ = 115

4/4 or 2-beat

Chorus

Musical score for the Chorus of "Someday Sweetheart". The score is written in 4/4 or 2-beat time, with a tempo of 115 beats per minute. The key signature is one flat (Bb). The Chorus consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The chords are: F, C+, F, Cm, E7, Eb7, D7, G7, C7, C+, F, Cdim, C7, F, C+, F, Am, E7, Am, C7, F9, Fdim, F7, Bb, G7, G9, C7, C+, F, C+, F, Cm, E7, Eb7, D7, G7, C7, F.

Verse

Musical score for the Verse of "Someday Sweetheart". The score is written in 4/4 or 2-beat time, with a tempo of 115 beats per minute. The key signature is one flat (Bb). The Verse consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The chords are: F, D7, F, Cm, D7, Gm, D7, Gm, D7, Gm, G7, C7, E7, C7, F, Am, E7, Am, Cdim, C7.

Someday You'll Be Sorry

177

c. Louis Armstrong, 1928

4/4 ballad

♩ = 120

Some/day/, //you'll be sor/-ry.// ///
 |The way you treated me was wrong./// ///
 |I was the one who taught you all/ you/ know,///
 |Your friends have sent you/ to make me sing another song,/ so./

 Good/ luck,/ //may be with/ you/ ///
 |And all your future may be clear,/// Dear,/ no,/
 There won't be an- other/, to treat you like a broth-er,/
 Some day you'll be sor-/ry,/ Dear./// ///

Sorry

♩ = 202 *Almost square 2-beat. Not fast*

Bix; c. Quicksell, 1927

Chorus

The Chorus section consists of eight staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on the top staff, with chords indicated above the notes. The chords are: Eb, B7, Eb, Bb7, Fm, C7, Fm, C7, Ab, Bb7(b5), Bb7, Bb+, Eb, Bb7, Eb, B7, Eb, Eb+, Ab, C7, Fm, Ab, Abm, Eb, Eb6, Eb, Ebdim, Fm, Bb7, Bb+, Eb. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

Verse

The Verse section consists of four staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on the top staff, with chords indicated above the notes. The chords are: Eb, F7, Bb7, Eb, Bbdim, Bb7, Eb, F7, Bb7, Eb, Eb7, Ab, Eb, C7, F7, Fm, Bb7. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

4/4 swingy

♩ = 150

c. Benny Moten, 1924

Verse

Chorus

Some bands play Verse-Chorus each time; others do Verse, round of choruses 2 X each, V C (C)

South Rampart Street Parade (1)

♩ = 198

Intro

South Rampart Street (2)

180

D Dogfight

Next page
same as this.

Musical notation for the 'Dogfight' section, measures 1-8. The key signature has three flats (Bb, Eb, Ab). The notation is on a single staff with various notes and rests. Chord symbols are placed above the staff: Fm, Bbm, C7, G7, Fm, Eb7, Ab, Db, Bb7, Bbdim, Bb7.

E Solos

Musical notation for the 'Solos' section, measures 9-18. The notation is on a single staff with various notes and rests. Chord symbols are placed above the staff: Eb, Bb7, Eb, Eb7, Ab, Eb, Bb7, Eb, C7, F7, Bb7, Eb, Bb7, Eb, Eb7, Ab, G7, Ab, Abm, Eb, C7, F9, Bb7, Eb. The section ends with a first ending (1. Bb7) and a second ending (2. Eb7).

Next page also p. 2, so turn when
convenient

Do Solos

To OUT

Dogfight

This page same as
previous page

D

First system of musical notation for 'Dogfight'. It consists of four staves. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second staff has a bass clef and the same key signature. The third and fourth staves have a treble clef and the same key signature. The notation includes various chords and melodic lines. Chords labeled above the staves include Fm, Bbm, C7, G7, Fm, Eb7, Ab, Db, Bb7, Bbdim, and Bb7.

E

Solos

Second system of musical notation for 'Dogfight'. It consists of ten staves. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second through tenth staves have a bass clef and the same key signature. The notation includes various chords and melodic lines. Chords labeled above the staves include Eb, Bb7, Eb, Eb7, Ab, Eb, Bb7, Eb, C7, F7, Bb7, Eb, Bb7, Eb, Eb7, Ab, G7, Ab, Abm, Eb, C7, F9, Bb7, Eb, Bb7, and Eb7.

Do Solos

To OUT

South Rampart Street Parade (3)

180

F Out

Chord progression and musical notation details:

- Staff 1: **F** Out, A⁷, E^b7, A⁷, A⁷
- Staff 2: D⁷, A⁷
- Staff 3: D⁷, A⁷, F⁷
- Staff 4: B⁷, E^b7
- Staff 5: A⁷, E^b7, A⁷, A⁷
- Staff 6: D⁷, C⁷
- Staff 7: D⁷, D⁷m, A⁷, F⁷
- Staff 8: B⁷
- Staff 9: **G**, D⁷, A⁷
- Staff 10: D⁷, A⁷
- Staff 11: D⁷, A⁷
- Staff 12: D⁷, E^b7, D⁷, E^b7, A⁷, E^b7, A⁷

Squeeze Me

4/4 Sweetly

♩ = 100

c. Waller, 1929

Verse

Verse musical notation (4/4 time, key of Bb):

- Staff 1: G7, C7, F6, G7, C7, F- F7 -
- Staff 2: A7, Dm, Cdim, C, G7, Gm7, C7
- Staff 3: Dm7, G7, C, Gm, A7 -
- Staff 4: Dm7, G7, C, Cdim, C7 -

Chorus

Chorus musical notation (4/4 time, key of Bb):

- Staff 1: G7, C7, F, D7, G7, C7, F, D7
- Staff 2: G7, C7, Fm, C, G7, Gm7, C7
- Staff 3: G7, C7, F, D7, G7, C7, F7
- Staff 4: Bdim B^bdim A^bdim A^bdim Gdim G^bdim Fdim Edim E^bdim Ddim
- Staff 5: G7, C7, F

St. Louis Blues

182

♩ = 126

c. W.C. Handy, 1914

A **Latin**

Gm D7

D7 Gm

Gm D7

D7 Gm A7 D7 **Rockin' 4/4**

B

G C G G7

C7 G

D7 D+ G

C *Rock it!*

G G7

C7 G

D7 G

ROUTINE: A Latin (Habanera) rhythm, B B, C C, Solos on C, A Latin B C C
 Vary the rhythmic feel: boogie B, square 4/4 C with staccato strokes...

Storyville (Bienville) Blues

Watters, Murphy;
c. Bunk Johnson4/4
♩ = 100

Intro

A \flat E \flat 7A \flat D \flat mA \flat

Verse

A \flat A \flat 7D \flat D \flat mA \flat E \flat 7A \flat B \flat 7E \flat 7A \flat A \flat 7D \flat D \flat mA \flat E \flat 7D \flat

F7

B \flat 7E \flat 7

Chorus

A \flat A \flat 7D \flat D \flat mA \flat E \flat 7A \flat B \flat 7E \flat 7A \flat D \flat D \flat mA \flat E \flat 7A \flat E \flat 7A \flat D \flat A \flat

Trio

A \flat D \flat A \flat A \flat 7D \flat D \flat mA \flat E \flat 7A \flat D \flat A \flat

F7

B \flat 7E \flat 7A \flat D \flat A \flat A \flat 7D \flat D \flat mA \flat E \flat 7A \flat D \flat E \flat 7A \flat D \flat A \flat

Tag

E \flat 7A \flat

Stranger On the Shore

184

Clarinet special

Aker Bilk classic, 1962

4/4 Play lines 1-4, 7-8 an octave down

♩ = 100

Chord symbols: B \flat , F 7 , B \flat , B \flat 7 , E \flat , Gm 7 , C 7 , Cm 7 , Dm 7 , B \flat 7 , E \flat , F 7 , B \flat , B \flat 7 , Cm 7 , F 7 , B \flat , Eb, Dm, C 7 , Cm 7 , F 7 , B \flat , B \flat 7 , E \flat , B \flat , Gm 7 , Dm 7 , B \flat 7 , E \flat , F 7 , B \flat .

Struttin' With Some Barbeque

♩ = 202 4/4; bossa nova

Chorus

Armstrong, 1927

The Chorus section consists of 10 lines of music in 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff. Chord symbols are placed above the notes. The sequence of chords is: F, C+, F, F, C+, F, Cm6, D7, Gm, C7, A7, Dm, G7, G9, C7, F, C+, F, F7, Bb, Bb, Bbm, F, D7, Gm7, C7, F.

Verse

The Verse section consists of 3 lines of music in 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff. Chord symbols are placed above the notes. The sequence of chords is: F, Cdim, C7, F, Cdim, C7, F, Cdim, C7, G7, C7, F, Cdim, C7, G7, C7.

Melody phrasing is approximate. Lines 1, 5 of Chor., line 1 of Ver. are basic.

Sugar

Bix, c. 1926

Light 4/4, lilting 2-beat
♩ = 138 ♩ = 128**Chorus**

Chorus musical notation (8 staves) with chords: F, D7, G7, C7, Am, C+, Dm, Fdim, Gm7, Cdim, C7, F, D7, Gm7, C7, F, D7, G7, C7, Am, C+, Dm, Fdim, C, Gdim, G7, C7, F7, Cm7, F7, Bb, D7, G7, C7, F, D7, G7, C7, Am, C+, Dm, Fdim, Gm7, Cdim, C7, F.

Verse

Verse musical notation (4 staves) with chords: F, A7, Dm, F7, Bb, F, C7, F, A7, Dm, C, Am, Gm, A, Fm, C, G7, C7.

♩ = 182 2-beat

Goldkette, 1926

Chorus

Musical score for the Chorus of "Sunday". The score is written in 4/4 time and consists of eight staves. The key signature is one flat (B-flat). The melody is written in treble clef. The chords are indicated above the staff. The sequence of chords is: C, Cdim, Dm, G7, A7, D7, G7, G+, C6, G7, Cdim, G7, C, Cdim, Dm, G7, A7, E7, A7, D7, G7, C, Cdim, Dm, G7, A7, D7, G7, G+, C. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

Verse

Musical score for the Verse of "Sunday". The score is written in 4/4 time and consists of four staves. The key signature is one flat (B-flat). The melody is written in treble clef. The sequence of chords is: C, Cdim, Dm, G7, A7, D7, G7, C, G7, C, Cdim, Dm, G7, A7, D7, G7, C, G+, G7. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

Susie

188

♩ = 202 2-beat

Bix; c. 1924

Chorus

Musical score for the Chorus of 'Susie'. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody is written in the treble clef. The accompaniment is written in the bass clef. The chords are: G, B7, E7, A7, D7, B7, Em7, A7, D7, D+, G, B7, E7, Am, Cm, G, Em7, Edim, Am, B7, E7, Am, D7, G.

Verse

Musical score for the Verse of 'Susie'. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody is written in the treble clef. The accompaniment is written in the bass clef. The chords are: G, D7, G, D7, G, D7, C7, D7, G, C, Cm, G, G, D7, G, D7, G, D7, C7, A7, Am7, D7.

Swanee (1)

♩ = 218 2-beat

c. Gershwin, 1924

Verse

Musical notation for the Verse of 'Swanee'. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of four staves. Chord symbols are placed above the notes: Fm, Bbm, Fm, C7, Fm, Bbm7, Fm, Bb, Fm, Bb, Fm, 4 Fm, 1. Fm, C, C7, 2. C7, Fm, G7 Dbm. The first ending is marked with a double bar line and repeat dots, and the second ending is marked with a double bar line and repeat dots.

Chorus

Musical notation for the Chorus of 'Swanee'. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of eight staves. Chord symbols are placed above the notes: F, F+, Bb, C9, F, C7, F, Db7, C7, Gm, C7, C7, F, C7, F, F+, Bb, C9, F, C7, F, F+, Bb, Cdim, C7, F, (C7). The notation includes various musical symbols such as notes, rests, and accidentals.

Swanee (2)

189

Patter

C7 F

C7 B \flat F

C7 F

F F7 G7 C7 1. F

2. F

4/4

Sweetie Dear

Fast

Bechet, 1932; c. 1906

$\text{♩} = 202$

Fdim C7 F Fdim C7 F Fdim

C7 Dm Am E7 Am Fdim

C7 F Fdim C7 F Fdim

D7 G7 B \flat B \flat m F C7 F

Sweet Georgia Brown

c. 1925

Chorus

Musical score for the Chorus of "Sweet Georgia Brown". The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 218. The score consists of 16 measures across 8 staves. The notes are written in a single melodic line. The chords are indicated by letters above the staff: F7, Bb7, Eb7, Ab, Eb7, Ab, C7, F7, Bb7, Fm, C7, Fm, C7, Ab, F7, Bb7, Eb7, Ab.

Verse

Musical score for the Verse of "Sweet Georgia Brown". The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 218. The score consists of 16 measures across 8 staves. The notes are written in a single melodic line. The chords are indicated by letters above the staff: Fm, C7, Fm, C7, Fm, C7, Fm, C7, Bb7, Eb7, Bb7, Eb7, Eb7, C7.

Sweet Sue, Just You

191

Lilting 2-beat; light 4/4 depending on tempo

Jimmy Noone; c. 1928

♩ = 148

(Ev'ry) Star above/ // knows the one I love/ //sweet /
Sue,/// // just/ you./// // and the
Moon on high/ //knows the reason why/ //Sweet/
Sue,/// // just/ you./// // No one

Else it seems/ //ever shares my dreams/ //and with-
Out you, dear, I don't know what I'd do./// //In this

Heart of mine/ //you live all the time//
Sue,/// // just/ you./// ///

That's A-Plenty (1)

♩ = 200 *Usually 4/4*

c. 1914

A Dm

A7 Dm A7

Dm A7 Dm

B C7 F

C7 F [Break -----]

C7 F F7

B \flat Bdim F D7 G7 C7 F A7

C Dm

A7 Dm A7

Dm A7 Dm F7

That's A-Plenty (2)

192

D **B \flat** **G 7**

C 7 **F 7** **B \flat** **B \flat dim** **Cm** **F 7**

B \flat **G 7**

C 7 **F 7** **B \flat** **D 7**

E **Dogfight**

D 7

F 7

F 7

F **Solos 2 X each**

B \flat **G 7**

C 7 **F 7** **B \flat** **B \flat dim** **Cm**

B \flat **G 7**

C 7 **F 7** **B \flat**

After solos, Dogfight, F 2-3X

Dixieland DOUBLE ending or 4 bar drum tag + 4-bar Band tag

That Da-Da Strain

NORK, Mugsy Spanier,
Ethel Waters; c. 1922

4/4 Swingy

♩ = 176

Verse

Musical notation for the Verse, 4/4 Swingy, 176 bpm. The key signature has two flats (Bb and Eb). The notation consists of four staves. Chord symbols are placed above the notes: Gm, D7, Gm, F, C7, F, F7.

Chorus

Musical notation for the Chorus, 4/4 Swingy, 176 bpm. The key signature has two flats (Bb and Eb). The notation consists of four staves. Chord symbols are placed above the notes: Bb, D7, G7, C7, F7, Bb6, Bbdim, Cm, F7, Bb, D7, G7, C7, F7, Bb.

Routine: Verse, Chorus, V, solos on C 2 X each, V C 2-4 X

No standard chorus melody on records, though the Verse is usually played essentially as written. Ours is from the 1922 sheet music (in C).

There Ain't No Sweet Man Worth the Salt 194

Of My Tears

4/4 or 2-beat

Bix, Bing Crosby 1928;
Bobby Darin, 1967

♩ = 122

Verse

Musical notation for the Verse section. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, C7, F, F7, Bb7, D7, C7, F. The melody consists of eighth and quarter notes, with some rests.

Chorus

Musical notation for the Chorus section. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Dm, A7, Dm, A7, D7, Gm, Bb, A, Bb7, A7, Dm, A7, Dm, A7, Dm, A7, D7, G7, D7, D7, D7, D7, B7, G, C7, Gm, A7, D, A7, D, A+, Dm, A7, Dm, A7, D7, Gm, Bb, A, Bb7, A7, Dm, A7, Dm, Gm, Dm. The melody consists of eighth and quarter notes, with some rests.

There'll Be Some Changes Made

2-beat

Chorus

♩ = 202

Sophie Tucker, 1927; c. 1921

Musical notation for the Chorus of "There'll Be Some Changes Made". The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 202. The notation consists of eight staves of music. Chord symbols are placed above the notes: G7, C7, D7, G7, C7, F7, G7, C7, D7, G7, 4 C7, F7, Bb, G7, 8 C7, F7, Bb. The melody features eighth and quarter notes, with some measures containing rests.

Verse

♩ = 106

Musical notation for the Verse of "There'll Be Some Changes Made". The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 106. The notation consists of four staves of music. Chord symbols are placed above the notes: Bb, Gm, C7, F7, Bb, Gm, C7, F7, D7, Gm, C7, F7, Bb, Gm, C7, F7, Bb, Eb, C7, F, A7, D7, Gm, Gdim, C7, F7. The melody features eighth and quarter notes, with some measures containing rests.

Tia Juana

196

♩ = 135

4/4. Don't overdo the "Latin tinge"

Bix, Morton; c. 1924

Verse

Musical notation for the Verse of "Tia Juana". The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four staves. The first staff begins with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The second staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The third staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The fourth staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The chords are: G, G7, G, E7, A7/E, D7, G, G7, E7, A7/E, D7, G, G7.

Chorus

Light Latin "Tinge"--
Habanera rhythm

Musical notation for the Chorus of "Tia Juana". The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of eight staves. The first staff begins with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The second staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The third staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The fourth staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The fifth staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The sixth staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The seventh staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The eighth staff begins with a treble clef and a key signature of one sharp. The notes are: D4 (half), E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The chords are: C, G7, C, C, E7, Am, Am, A7, D7, A7, G7, C, Latin "Tinge", G7, C, C7, F, Am, Am, A7, D7, G7, C.

Tiger Rag (1)

♩ = 210 4/4

c. ODJB, 1917

A B \flat F7 B \flat

B C7 F7 C7 F7

C E \flat B \flat 7 E \flat B \flat 7 E \flat B \flat 7 E \flat C7 Fm Fdim B \flat 7 E \flat E \flat 7

^ [Break -----]

^ [Break -----]

^ [Break -----]

The musical score is written for a single melodic line in 4/4 time. It consists of 16 measures. The key signature has two flats (Bb and Eb). The score is divided into three sections: Section A (measures 1-4), Section B (measures 5-8), and Section C (measures 9-16). Section A starts with a repeat sign and a key signature change to Bb. Section B has a key signature change to Eb. Section C continues in Eb and ends with a key signature change to Bb. Chord symbols are placed above the notes: Bb, F7, Bb, C7, F7, C7, F7, Bb, F7, Bb, Ebb, Bb7, Ebb, Bb7, Ebb, C7, Fm, Fdim, Bb7, Ebb, Ebb7. There are three 'Break' markings with a wedge symbol and a dotted line, occurring at measures 8, 10, and 12.

Tiger Rag (2)

197

Solos

D

The musical score for the solo section of Tiger Rag (2) consists of 8 staves of music in B-flat major. The chords and musical notation are as follows:

- Staff 1: Chord $A\flat$, followed by a descending eighth-note scale (G4-F4-E4-D4-C4-B3-A3) and a quarter rest.
- Staff 2: Chord $A\flat$, followed by a descending eighth-note scale and a quarter rest.
- Staff 3: Chord $E\flat 7$, followed by a descending eighth-note scale and a quarter rest.
- Staff 4: Chord $E\flat 7$, followed by a descending eighth-note scale and a quarter rest.
- Staff 5: Chord $E\flat 7$, followed by a descending eighth-note scale and a quarter rest.
- Staff 6: Chord $A\flat$, followed by a descending eighth-note scale and a quarter rest.
- Staff 7: Chord $A\flat$, followed by a descending eighth-note scale and a quarter rest.
- Staff 8: Chord $A\flat$, followed by a descending eighth-note scale and a quarter rest.

[Solo Break - - - - -]

ROUTINE: There are several standard versions of A. This seems to be the most common. ODJB's is different. The Revival New Orleans bands had another.

Tin Roof Blues

4/4

♩ = 100

c. NORK, 1923

Verse

Verse musical notation (3 staves). Chords: B \flat , F7, B \flat , B \flat 7, E \flat 7 3, B \flat , F7, B \flat .

Chorus

Chorus musical notation (3 staves). Chords: B \flat , B \flat 7, E \flat 7, B \flat , G7, C7, F7, B \flat , B \flat 7, B \flat dim, F7, B \flat .

Vocal
chorus

Vocal chorus musical notation (3 staves). Chords: B \flat , B \flat 7, E \flat 7, B \flat , G7, C7, F7, B \flat , B \flat 7, B \flat dim, F7, B \flat .

ROUTINE: Verse 2 X, Chorus, solos, Band V, C 1-2 X.
Vocal: V, C 1, C 2, Band C, solos, Vocalist does what she wants.

Tishomingo Blues

199

c. S. Williams, 1917

♩ = 104 4/4

Chorus

C⁺ F F⁷ B^b F F⁷ B^b₇ D^b₇ F C⁷ F D⁷ C G^{dim} G⁷ C⁷ [Break on SOLOS -----] F F⁷ B^b F F⁷ B^b B^b₇ A⁷ Opt. 3's F A⁷ D^m D^b₇ F C⁷ B^b B^b_m F

Verse

F C⁷ F⁷ B^b B^b_m F C⁷ G⁷ C⁷

7th line optional 3's--just in & out choruses, or all choruses.

Too Busy

Armstrong, c. 1928

♩ = 178 2-beat

Chorus

Musical notation for the Chorus of "Too Busy". The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation consists of eight staves. The first staff begins with a box labeled "Chorus". The melody is written on the first staff, and the harmony is indicated by chords written above the staff. The chords are: E-flat, B-flat7, B-flat+, E-flat, A-flat, A-flatm. The second staff continues the melody with chords: E-flat, E-flatdim, B-flat7, E-flat, Edim, A-flat, B-flat7. The third staff continues the melody with chords: E-flat, B-flat7, B-flat+, E-flat, A-flat, A-flatm. The fourth staff continues the melody with chords: E-flat, E-flatdim, B-flat7, E-flat. The fifth staff continues the melody with chords: G7, Cm. The sixth staff continues the melody with chords: G7, Cm, B-flat7. The seventh staff continues the melody with chords: E-flat, B-flat7, B-flat+, E-flat, A-flat, A-flatm. The eighth staff continues the melody with chords: E-flat, E-flatdim, B-flat7, E-flat.

Verse

Musical notation for the Verse of "Too Busy". The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation consists of four staves. The first staff begins with a box labeled "Verse". The melody is written on the first staff, and the harmony is indicated by chords written above the staff. The chords are: E-flat, B-flat7, Cm, B-flat7. The second staff continues the melody with chords: E-flat, Edim, D, E-flatdim, B-flat7. The third staff continues the melody with chords: E-flat, B-flat7, Cm, B-flat7. The fourth staff continues the melody with chords: F7, Dm, F7, A-flat, B-flat7.

201

2-beat

Al Jolson, c. 1922

♩ = 214

| Toot toot/ tootsie/ good- bye,/// ///
 | Toot toot/ tootsie/ don't cry./// ///
 | The choo choo train/ that/ takes/// me///
 | Away from you/ no/ words can tell how sad that makes me.
 | Kiss me/ Tootsie/ and then,/// /// |do it/ over/ a- gain./// ///
 | Watch for the mail, /// |I'll never fail // if
 | You don't get a letter than you'll know I'm in jail. ///
 | Tut tut/ Tootsie/ don't cry,/// ///
 | Toot toot/ Tootsie/ good- bye/// ///

Torch, (When You Carry) The

c. Herschel, 1928

♩ = 152 2-beat

Chorus

Musical score for the Chorus of 'Torch, (When You Carry) The'. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody is on a single staff, and the accompaniment is on a single staff. The key signature is Bb, Eb, Ab. The tempo is 152 beats per minute, 2-beat. The score consists of 16 measures. The first measure is a whole note chord of Ab. The second measure is a half note chord of Ab. The third measure is a half note chord of C7. The fourth measure is a half note chord of D7. The fifth measure is a half note chord of F7. The sixth measure is a half note chord of Bbm. The seventh measure is a half note chord of C7. The eighth measure is a half note chord of Fm. The ninth measure is a half note chord of Bb7. The tenth measure is a half note chord of Eb7. The eleventh measure is a half note chord of Ab. The twelfth measure is a half note chord of Ab6. The thirteenth measure is a half note chord of Ab7. The fourteenth measure is a half note chord of Bbm. The fifteenth measure is a half note chord of 4 Bb7. The sixteenth measure is a half note chord of E7.

Verse

Musical score for the Verse of 'Torch, (When You Carry) The'. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody is on a single staff, and the accompaniment is on a single staff. The key signature is Bb, Eb, Ab. The tempo is 152 beats per minute, 2-beat. The score consists of 16 measures. The first measure is a whole note chord of Eb. The second measure is a half note chord of Cm. The third measure is a half note chord of Eb. The fourth measure is a half note chord of Cm. The fifth measure is a half note chord of Eb. The sixth measure is a half note chord of Eb. The seventh measure is a half note chord of Bb7. The eighth measure is a half note chord of C7. The ninth measure is a half note chord of Fm. The tenth measure is a half note chord of D7. The eleventh measure is a half note chord of Fdim. The twelfth measure is a half note chord of D7. The thirteenth measure is a half note chord of Fm. The fourteenth measure is a half note chord of D7. The fifteenth measure is a half note chord of Fdim. The sixteenth measure is a half note chord of Bb7. The seventeenth measure is a half note chord of Eb. The eighteenth measure is a half note chord of Bb7. The nineteenth measure is a half note chord of Eb. The twentieth measure is a half note chord of C7. The twenty-first measure is a half note chord of F7. The twenty-second measure is a half note chord of Cdim. The twenty-third measure is a half note chord of Eb. The twenty-four measure is a half note chord of Bb7. The twenty-fifth measure is a half note chord of Eb7. The twenty-six measure is a half note chord of Eb+.

Trouble In Mind

♩ = 92

4/4. *Slow blues*

Verse is Humphrey Lyttleton's muted solo; Sam Cooke, 1967; c. 1926

Chorus

Musical notation for the Chorus of 'Trouble In Mind'. The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, C7, F, F7, Bb, F, C7, F, F7, Bb, Bdim, F, C7, F. There are triplets and various rests throughout the piece.

Verse

Musical notation for the Verse of 'Trouble In Mind'. The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, Fdim, F, F7, Bb, Bbm, F [Break], Bb, Bbm, F, Bb, F, Fdim, C7, F, F7, Bb, Bbm, F, C7. There are triplets and various rests throughout the piece.

Chorus 1:

(Trouble in) Mind//I'm blue//But I won't be blue al- ways,// for the
Sun will shine/ in my back door some day./// |||Trouble in
Mind,// that's true,// I have almost lost my mind.// Life
Ain't worth livin'/ feel like I could die./// |||I'm gonna

Chorus 2:

Lay// my head// on some lonesome railroad line,/// |||Let the
Two-nineteen train ease my troubled mind./// |||Trouble in
Mind,// I'm blue,// my poor heart is beating slow// Never
Had no trouble/ in my life be- fore./// |||

Wabash Blues

Square 2-beat Slow

c. 1921

♩ = 112

The musical score for 'Wabash Blues' is written in 4/4 time with a tempo of 112 beats per minute. It consists of ten staves of music. The key signature has two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1: Chords Bb7, Eb, Bbdim. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 2: Chords Bb7, Eb, Eb7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 3: Chords Ab, Eb. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 4: Chords B, Bb. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 5: Chords Bb7, Eb, Bbdim. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 6: Chords Bb7, Eb, Eb7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 7: Chords Ab, Eb, Bbdim. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 8: Chords Bb7, Eb. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Wait Till the Sun Shines Nellie

205

Happy 2-beat

c. Van Tilzer, 1905

$\text{♩} = 224$

Wait/// till/// the sun/ shines/ Nellie//
 When// the clouds/ go/ drift-/ing/ by.///
 We/// will/ be/ hap-/py/ Nel-/lie/
 Don't/// you/// sigh/// ///|

 Down/// lov-/er's lane/ we'll/ wander//
 Sweet-/hearts/ you/ and/ I./// ///
 Wait/// till/ the/ sun/ shines,/ Nel-/lie/
 Bye/// and/// Bye./// ///|

Waiting For the Robert E. Lee (1)

♩ = 224 Hot 2-beat

Banjo favorite

Verse

The musical score is written for a single melodic line in 4/4 time, featuring a 'Hot 2-beat' tempo. The key signature has one sharp (F#), indicating the key of D major. The score consists of eight staves of music. Chord symbols are placed above the staff at various points: C, F, C, E7, F, C, A7, D7, G, G7, C, F, C, E7, F, C, D7, G7, C, and C7. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes and others featuring half notes. The piece concludes with a double bar line and a repeat sign.

(Way) Down on the lev- /ee/ in old Alabam- /y/ there's
 Daddy and Mam- /my/ there's Ephra'm and Sam- /y/ on a
 Moon/// light/// night you can find /them all/
 While they are wait- /in'/ the banjos are syn- /copatin'.

 What's that they're say- /in',/Oh What's that they're say- /in'?/ The
 While they keep play- /in', I'm hummin' and sway- /in' It's the
 Good/// ship/// Robert E. Lee /that's come to
 Carry/ the cotton away /// ///

Chorus

Watch them/ shuff- //lin' a-/ long./// /|||
 See them/ shuff- //lin'/ long./// /Go take your
 Best/// gal/// real/// pal.//Go
 Down to the lev-/ /ee/ I said to the lev- /ee and/

 Join that/ shuff- //lin'/ throng./// /|||
 Hear that/ mu- /sic/ and song./// /It's simply
 Great,/// mate,/// waitin' on the levee,/
 Waitin' for the Robert/ E. Lee./// /|||

Washington And Lee Swing

1910

2-beat

♩ = 228

Chords indicated in the score:

- Staff 1: B \flat
- Staff 2: B \flat , Fdim, F 7
- Staff 3: F 7
- Staff 4: F 7 , Fdim, F 7 , B \flat , F 7
- Staff 5: B \flat
- Staff 6: B \flat , B \flat 7 , E \flat
- Staff 7: E \flat , Edim, B \flat , G 7
- Staff 8: C 7 , F 7 , B \flat

First Chorus 6/8 march tempo--have drummer do street beat and roll-off. Last 2 bars, lead horn pick melody up at fast tempo.

Same chords as Bill Bailey, Bourbon Street Parade. Can do a mini-set: Bill B. at sing-along tempo, Bourbon Street as moderate 2-beat, W&L fast.

Way Down Yonder In New Orleans

208

Bix & Tram, 1927;
c. Creamer-Layton, 1922

Light 4/4

♩ = 152 C7 Am

F C7 C+ F Cdim

C7 Am

F7 [Break (opt.) - - - - -] B♭6 F+ B♭6 A7 A♭7

G7 [Break (opt.) - - - - -] C7 Cdim C7

F Dm Fdim F D♭7

F C7 F

Way down yonder in New Orleans,/ |in the land of dreamy scenes./
| There's a garden of E-/den,/ | that's what I mean.///
Creole babies with flashing eyes,/ |softly whisper with tender sighs/

Stop!| oh won't you give your lady fair./ a little smile.///
Stop!| you bet your life you'll linger there/ a little while.///

There is heaven right here on earth,| with those beautiful queens.///
Way down yonder in New/ Or-/ leans./// ///

Breaks optionally: 1. all choruses, 2. in & out choruses only

Weary Blues

♩ = 216 4/4

NORK, 1923; Armstrong 1927;
c. 1919

A F ^ [Solo Break -----]

B^b **F**

C⁷ **F** 1. 2.

B F **F⁷**

B^b **F** **A 1 X, then C**

C⁷ **F**

C **Solos** **B^b** **F⁷** **B^b**

B^b **F⁷** **B^b**

G⁷ **Cm** **B^bdim**

B^b **F⁷** **B^b**

ROUTINE: A A, B, A, C, Solos 2 X each, A C C
Tempo is as fast as lead horn can do C.

What Do You Want Me To Do

210

4/4. *Very slow and expressive*

c. Oliver, 1928?

♩ = 72 **Intro** $B\flat 7$ $E\flat$ $E\flat 7$ $A\flat$ $A\flat m$

Verse $E\flat$ $A\flat$ $A\dim$ $E\flat$ $E\flat 7$ $A\flat$ $A\flat m$ $E\flat$ $B\flat 7$

Chorus $E\flat$ $E\flat$ $G 7$ $C 7$ $F 7$ $B\flat 7$ $E\flat$ $C\dim$ $Fm 7$ $B\flat 7$ $E\flat$ $E\flat$ $G 7$ $C 7$ $F 7$ $B\flat 7$ $B\flat 7$ $B\flat \dim$ $B\flat 7$

Ending $F 7$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

West End Blues (1)Armstrong-Hines 1928;
c. King Oliver, 1928**Armstrong Intro**

Rubato

Armstrong Intro

Rubato

Tempo: ♩ = 86 4/4

Section A

Section B Solos

Chord Symbols: Eb7, Ab7, Bb7, Ebdim, Abm, Bb7

Other Solos

The musical score is written for a solo instrument, likely a trumpet, in the key of B-flat major (three flats). It consists of two main sections: 'Other Solos' and 'Ending'.

Other Solos: This section contains three staves of music. The first staff begins with a common time signature 'C' and a 'TPT' (Trumpet) label. It features a series of eighth notes with a slur over them, and a final measure with a whole note E-flat7. The second staff starts with a whole note A-flat7, followed by a series of eighth notes, and ends with a whole note E-flat. The third staff begins with a whole note B-flat7, followed by a series of eighth notes, and ends with a whole note E-flat.

Ending: This section is marked with a tempo of 72 (♩ = 72). It starts with a 'PNO' (Piano) label and a 'Cm' (C minor) chord. The melody is written with eighth notes and a slur, ending with a 'Ritard' (Ritardando) marking and a '[TPT Break - - - - -]' instruction. The 'Band' part is written on a separate staff below, starting with a whole note A-flat, followed by a whole note A-flat minor, and ending with a whole note E-flat.

ROUTINE: VOCAL A B, solos, VOCAL A B, bjo or pno A, other solo B, VOCAL A. (on second vocal B, clarinet harmonize note for note; or do wordless vocal w/clarinet.)

2 classic versions: One of the all-time instrumental trad classics, Armstrong-Hines, 1928; the other was sung by Ethel Waters. This sheet provides the classic Armstrong solo introduction, the melody that can be sung or played instrumentally and soloed on, and the ending to the Armstrong version.

When My Dreamboat Comes Home

2-beat
♩ = 200

1936

The musical score is written for a single melodic line in 4/4 time, with a tempo of 200 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of nine staves of music. Chord symbols are placed above the notes: A-flat, E-flat7, A-flat, D-flat, A-flat, A-flat7, D-flat, B-flat7, E-flat7, A-flat, E-flat7, A-flat, A-flat, D-flat, A-flat, A-flat, A-flat7, D-flat, B-flat7, E-flat7, and A-flat. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together and others tied across measures.

(When my) Dream-/ boat/ //comes/ home,/// //then my
Dreams no more/ //will/ roam./// // I will
Meet/ you/ //and/ greet/ you./ // hold you
Close-/ly/ //my/ own./// //Moonlit

Wa-/ters/ //will/ sing./// //of the
Tender love/ //you/ bring./// //we'll be
Sweet-/hearts/ //for-/ ev-/er/ //when my
Dream/ Boat/ //comes/ home./// ///

When My Sugar Walks Down the Street 213

2-beat
♩ = 148

Bix; c. McHugh,
Austin, Mills 1924

Chorus

Chorus musical notation (4 staves):

- Staff 1: F, D7, G7, C7, F
- Staff 2: F, Fdim, C7, C+, F
- Staff 3: F, D7, G7, C7, F
- Staff 4: D7, Gm, F, D7, G7, C7, F

Verse

Verse musical notation (4 staves):

- Staff 1: F, F7, Bb, Bbm, F, F7, G7, Fdim, F, Gm7, C9, F, C+
- Staff 2: F, F7, Bb, Bbm, F, F7, Bb6, G7, C7
- Staff 3: A7, Dm, C7, F
- Staff 4: F, F7, Bb, Bbm, F, F7, Bb6, G7, C7, Gm7, C7

Chorus:

|When my sugar walks down the street,
all the little birdies go tweet tweet tweet./
And in the ev'ning when the sun goes down,
it's never dark if she don't frown./
She's so affectionate and I'll say this that
when she kisses me I sure stay kissed./
|When my sugar walks down the street, the little
birdies go tweet tweet tweet.//|

When the Red Red Robin

2-beat

♩ = 182

c. H. Woods, 1926

(When the) Red red robin comes bob bob bobbin' a- long// a-
long// There'll be

No more sobbin' when he starts throbbin' his old// sweet song.///
Wake up,/ wake up you sleepy head, get up/ get up get out of bed,
Cheer up,/ cheer up, the sun is red, live,/ love,/ laugh and be happy.

What if I've been blue, now I'm walkin' through fields// of flowers.///
Rain may glisten but still I listen for hours// and hours.///
I'm just a kid again, doin' what I did again, Singin'/ a //song. When the
Red red robin comes bob bob bobbin' a- long./// /|||

When the Saints Go Marching In

215

2-beat

♩ = 188

Chorus

Chorus musical notation in F major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, F, C7, F, F7, Bb, Bbm, F, G7, C7, F. The piece ends with a double bar line.

Verse

Verse musical notation in F major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, F7, Bb, F, G7, C7, F, F7, Bb, F, G7, C7, F. The piece ends with a double bar line.

ROUTINE: *Varies. Play Verse as dirge, in tempo, or solo rubato. After solos, you can play in F, modulate to G, Ab, Bb, C. Soloists often play other tunes Red River Valley, She'll Be Coming Around the Mountain, etc. etc. Try it in F minor. 4-bar drum tag, 4 or 8 bar band tag (eg. last 8 bars of Chorus)*
Some audiences have a tradition of marching around in a line; it's great if the horns and mobile rhythm players can jump up and lead them around.

When You Wore A Tulip

c. 1914

2-beat

♩ = 172

The musical score is written for a single melodic line in 4/4 time, with a tempo of 172 beats per minute. The key signature has two flats (Bb and Eb). The score consists of eight staves of music. Chord symbols are placed above the staff at various points: Bb, Bb+, Eb, Bb, Eb, Bb, G7, C7, F7, Bb, Bb+, Eb, D7, G7, C7, F7, and Bb. The melody features a mix of eighth and quarter notes, with some measures containing half notes or whole notes. There are several measures with ties or long notes spanning multiple measures.

(When) You wore/ a tulip,/ a sweet yel-/low tulip,/ and
I wore/ a big,/ red/ rose./// ///

When you/ car- ressed me,/ 'twas then hea-/ven blessed me what a
Blessing// no one// knows./// ///

You made/ life cheery,/ when you called/ me "Dearie,"/ 'twas
Down where/ the blue/ grass/ grows./// /Your lips were
Sweeter/ than julep/ when you wore/ that tulip,/ and
I wore/ a big/ red/ rose./// /|||

When You're Smiling

217

2-beat

Probably the no. 1 pop sing-along tune to learn.

Armstrong, c. 1928

♩ = 208

B \flat Dm G 7 Cm Cm E \flat F 7 B \flat B \flat 7 E \flat C 7 F 7 B \flat G 7 Cm F 7 B \flat

(When you're) Smil-/ing,/ //when you're smil-/ing,/ // the/
Whole/ world/ smiles/ at/ you. /// //When you're
Laugh-/ing,/ //when you're laugh-/ing,/ ///the
Sun/ comes/ shin-/ing/ through./// /But when you're

Cry-/ing,/ //you/ bring on the rain, /so stop your
Sigh-/ing,/ //be happy again, /so keep on

Smil-/ing,/ /'cause when you're smil-/ing/ //the/
Whole/ world/ smiles/ with/ you./// ///

Whispering

♩ = 174
♩ = 194

Square 2-beat

Whiteman hit 1922;
Goodman Q., 1936;
c. 1921

Chorus

Musical notation for the Chorus of 'Whispering'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: Eb, D9, D7, Eb, C+, C7, F7, Bb7, Eb, Bb9, Bb+, Eb, D9, D7, Eb, C+, C7, F7, Bb7, Fm, Abm, Eb. The melody consists of eighth and quarter notes, with a final measure ending with a double bar line.

Verse

Musical notation for the Verse of 'Whispering'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: Eb, Bb7, Eb, Edim, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Eb, Edim, Fm7, Bb7, Eb, Gm, D7, Gm, Cm, D+, D7, Gm7, Bb, F7, Bb, Cm7, F7, Fm7, Bb7. The melody consists of eighth and quarter notes, with a final measure ending with a double bar line.

Who's Sorry Now

219

2-beat

Gag anniversary song; dedicate it to the Groom at weddings.

Billy Banks, c.1923

♩ = 154

Who's/ sorry now?/// who's/ sorry now?///
 Who's/ heart is ach-/ing for break-/ing each vow?///
 | Who's sad and blue,/// | who's crying too,///
 Just/ like I cried/ over you?/// ///|

 Right/ to the end,/// just/ like a friend,///
 I/ tried to warn you/ some- how./// ///|
 | You had your way,/// now/ you must pay.///
 | I'm glad that you're/ sorry now!!!! /|||

Willie the Weeper

♩ = 182 4/4

Armstrong, Oliver, 1927

Intro

F7



Chorus

F7



F7



G7

C7



F7

Bb



Verse

Gm

D7

Gm

Dm

A7



D7

4

Gm

D7

Gm

Cm



Gm

D7

Eb7

D7

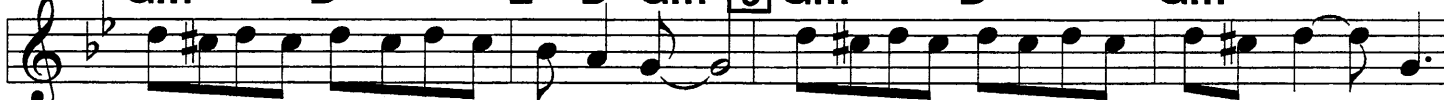
Gm

8

Gm

D7

Gm



Dm

A7

D7

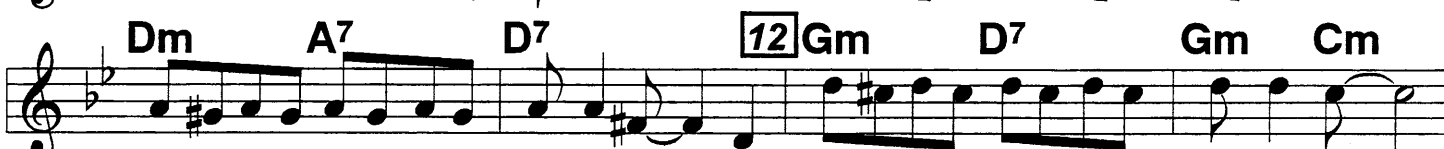
12

Gm

D7

Gm

Cm



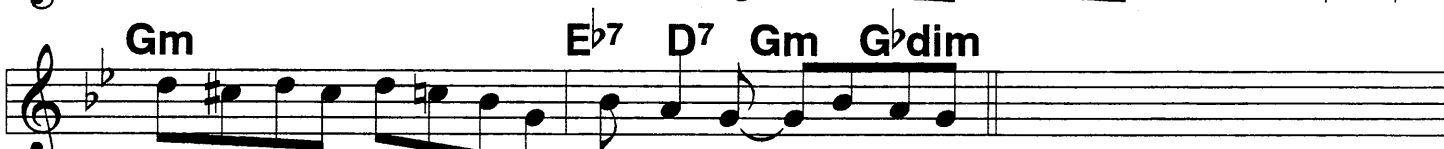
Gm

Eb7

D7

Gm

Gdim



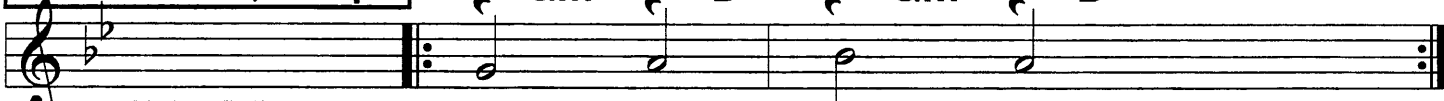
If Verse is 1st, Vamp:

Gm

D7

Gm

D7



Routines: 1. Intro, Chorus, Verse, Solos 2X on Chorus, V C n X;
2. Vamp, V C, Solos 2X on chorus, V C n X

World Is Waiting For the Sunrise

221

2-beat

Banjo solo special, c. 1919

♩ = 240

♩ = 224

Chord symbols: G+, C, G+, Cdim, G+, C, E7, F, Cdim, C, A7, D7, G7, C, G+, Cdim, G+, C, E7, F, Cdim, C, Gm, A7, Fm, G7, C.

Wolverine Blues (1)

c. Morton, 1923

Horn Intro $\text{♩} = 192 \text{ } 4/4$ **No Rhythm** **Rhythm**

A B^\flat B^\flatdim F^7 B^\flat B^\flatdim F^7

B^\flat B^\flatdim F Fdim C^7 F^7

B^\flat B^\flatdim F^7 B^\flat B^\flatdim F^7

$\text{B}^\flat 7$ E^\flat C^7 F^7 B^\flat

Dogfight

F^7 $\text{G}^\flat 7$ G^7 $\text{A}^\flat 7$ A^7 $\text{B}^\flat 7$ B^7 C^7 F^7

B **Solos** B^\flat Fdim F^7 B^\flat F^7

B^\flat Fdim F^7 B^\flat F^7

$\text{B}^\flat 7$ $\text{B}^\flat +$ E^\flat

C^7 F^7 [Break - - - - -]

ROUTINE: Intro, A A, B, Solos on B, B B, Ending is last 8 bars of B.
Solos: Bands often play the first 9 beats of B, solo starts on beat 10.
Ending: can do drum tag 4 bars, band last eight bars.

Wolverine Blues (2)

222

Chord Progressions:

- Staff 1: B \flat , Fdim, F 7 , B \flat , F 7
- Staff 2: B \flat 7 , B \flat +, E \flat
- Staff 3: E \flat , Cm, B \flat , G 7
- Staff 4: C 7 , F 7 , B \flat , F 7 B \flat
- Staff 5 (Optional B Strain): B \flat 7 , E \flat
- Staff 6: B \flat 7 , E \flat
- Staff 7: B \flat 7 , E \flat
- Staff 8: Cm, Gm 7 , C 7 , F 7 , B \flat 7 , E \flat

Optional B strain routine: This is rarely played. Usually when played, then the INTRO is the last 8 bars of what becomes the C strain.

Yes Sir That's My Baby (1)♩ = 204 *Charleston feel*

1925

Intro

E♭ A♭7 A♭7 D♭7

A♭m B♭7 B♭dim B♭7 [Break -----]

Verse

E♭ B♭dim B♭7

B♭7 E♭ B♭7

E♭ B♭dim B♭7

F7 B♭7 B♭dim B♭7

Verse:

Who's that coming down the street,| Who's that looking so petite/
 Who's that coming down to meet me here?/// ||||
 Who's that you know who I mean:/ sweetest "who" you've ever seen./
 Here's the most important thing of all: /// ||||

Chorus:

Yes/ Sir/, that's my baby, No/ Sir,/ don't mean "maybe"
 Yes/ sir,/ that's my baby now./// ||||
 Yes/ Ma'am,/ we've decided, no/ Ma'am,/ we won't hide it,
 Yes/ ma'am,/ you're invited now./// //By the

 Way,/// //by the way,/// //when we reach/ the/ preacher I'll say:/// ||||

Yes/ Sir,/ that's my baby, No/ Sir,/ don't mean "maybe"
 Yes/ sir,/ that's my baby now./// ||||

Yes Sir That's My Baby (2)

223

Chorus

Ending

The ricky ticks and gizmos are taken directly from the vintage stock arrangement. Straight mute the brass, banjo 2/4, tuba 1/3, syncopated piano. Don't exaggerate the effect, because it's very likable music, different from Dixieland, a good changeup on most gigs.

Yellow Dog Blues

Rockin' 4/4

♩ = 134

c. Handy, 1914

Verse

Verse musical notation (4 staves):

- Staff 1: B \flat 7
- Staff 2: B \flat 7, 4 E7, B \flat
- Staff 3: F7, B \flat , 1.
- Staff 4: 2. B \flat , F7, B \flat 7

Solos**Chorus**

Chorus and Solos musical notation (4 staves):

- Staff 1: E \flat , E \flat 7, A \flat , Adim, E \flat [Break -----]
- Staff 2: A \flat 7, E \flat
- Staff 3: B \flat 7, E \flat , 1.
- Staff 4: 2. E \flat , B \flat , F7, B \flat 7, E \flat , E \flat 7, A \flat , Adim, E \flat

Ending

ROUTINE: Infinite variation. Basically, play Verse 2-3 X, Chorus 2 X.
SOLOS: Band plays first 9 beats, solo starts at break. 2nd X, just solo.
 Melody line is from the sheet music. First 4 bars of V and C are the key melody segments.

You've Got To See Your Mama

Ev'ry Night

225

Bump & grindy Hooch tune

Sophie Tucker, 1923

♩ = 128

Chorus

Chorus musical notation in 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: G+, C, G+, C, A7, D7, G7, C, G+, C, G+, C, A7, G, D7, G, G7, C7, F7, Cdim, G+, C, G+, C, A7, D7, G7, C, G+.

Verse

Verse musical notation in 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: C, Cdim, G7, C, G7, C, Cdim, G7, C, G7, C, Cdim, G7, C, G7, G7, Adim, Edim, E7, D7, G7, F+.

Patter

Patter musical notation in 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: C, Am, D7, G7, C, Am, D7, G7, C, Am, F, Cdim, C, F, A7, D7, G7, C.

*Routine: Verse, Chorus, Patter, Solos on Chorus.
Mainly vocal number.*

Careless Love

4/4 ballad

♩ = 112

Chords: F, C7, F, D7, G7, C7, F7, Bb, Bbm, F, C7, F

Corrine Corrina*Somewhat Bouncy 4/4*

♩ = 122

Chords: Bb7, Eb, Bb7, F7, Bb7

Frankie and Johnny*Moderate Boogie tempo. Vocal, many verses.*

♩ = 134

Chords: C, C7, F, Cdim, C, G7, C

Each tune is faster starting with a slow one, so after a fast tune, play this page as a mini-set. Then you can play another fast one.

Winin' Boy

227

4/4

c. Jelly Roll Morton, 1938

♩ = 96

Musical score for 'Winin' Boy' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked as ♩ = 96. The first staff contains the following notes and chords: B-flat7, Fm7, B-flat7, E-flat, and Cdim. The second staff contains: B-flat7, Fm7, B-flat7, E-flat, and G7. The third staff contains: C7, Fm, C7, Fm7, and Cdim. The fourth staff contains: B-flat7, Fm7, B-flat7, E-flat, and a final B-flat7 chord.

How Come You Do Me Like You Do

Bump & grindy

♩ = 114

Musical score for 'How Come You Do Me Like You Do' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked as ♩ = 114. The first staff contains the following notes and chords: B-flat, E-flat, B-flat, G7, C7, and B-flat. The second staff contains: B-flat, E-flat, B-flat, G7, C7, and F7. The third staff contains: B-flat7, E-flat, G7, F7, and B-flat. The fourth staff contains: B-flat, E-flat, B-flat, G7, C7, and B-flat.

Usually 4/4

♩ = 118

Musical score for "Ja-Da" in 4/4 time, tempo 118. The score consists of five staves of music. The key signature has one flat (B-flat). The notes are written in a stylized, rhythmic manner. Chord symbols are placed above the notes: F, D7, G9, C7, F, Fdim, C7, F, Fdim, C7, F, D7, G9, C7, F, A7, D7, G9, C7, F. The score ends with a double bar line.

Lazy River, Up A*4/4 Swingy*

c. Carmichael, Arodin, 1931

♩ = 108

Musical score for "Lazy River, Up A" in 4/4 time, tempo 108. The score consists of six staves of music. The key signature has one flat (B-flat). The notes are written in a stylized, rhythmic manner. Chord symbols are placed above the notes: D7, D7, C7, B7, G7, C7, F, C7, F, D7, D7, C7, B7, G7, B7, Fdim, F, D7, G7, C7, F, A7, D7, G7, C7, F, G7, C7, F, G7, C7, F. The score ends with a double bar line. A box labeled "Ending" with a circled cross symbol is placed above the final staff.

Midnight In Moscow

229

Square 2-beat

Kenny Ball hit, 1961

♩ = 168

Chord progression: Dm Gm Dm A7 Dm F Bb C7 F E7 A7 Dm Gm Dm E7 A7 Dm Gm Dm A7 Dm

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a tempo marking of 168 beats per minute. The melody is primarily composed of eighth and quarter notes, with some rests. The harmony is indicated by chords placed above the staff lines.

New Orleans

Slow, stately 4/4

c. Carmichael, 1932

♩ = 92

Chord progression: Gm A7 D7 G7 C7 F7 Bb D7 Gm A7 D7 G7 C7 F7 D7 Gm A7 D7 G7 C7 F7 Bb

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The tempo marking is 92 beats per minute. The melody features a mix of eighth, quarter, and half notes, with some triplet markings. The chords are placed above the staff lines.

St. James Infirmary

Armstrong, 1928

4/4 = 100

Chords: Dm, A7, Dm, Bb7, A7, Dm, A7, Dm, (Ddim), Bb7, A7, Dm

If I Could Be With You

4/4 Swingy

c. J.P. Johnson, 1926

4/4 = 108

Chords: Bb7, Eb, G7, C7, F7, Bb7, Eb, Gm, Bbm, C7, F7, Bb7, Bb7, Eb, G7, C7, F7, D7, Eb, G7, C7, F7, Bb7, Eb

Mack the Knife

Moderate bounce tempo, 4/4 or 2-beat

4/4 = 158

Chords: Bb, Gm7, Cm, Cm, F7, Gm7, F7, Bb, Bbdim, Cm7, Cm7, 1. F7, Gm7, Bb, 2. F7, Bb

After solos, modulate up the scale

Blues Patterns

231

Learn these "cold", understanding that 1. there are variations, but memorizing them will enable you to follow faster and better. 2. many 20s tunes with "blues" in the title are not blues at all, merely pop tunes. Some like "Tishomingo" are partly blues, but have 16 or 32 bar patterns, non-blues progressions in the extra 4 bars, etc.

Pattern 1

B^b B^b7 E^b B^b F⁷ B^b

Pattern 2

B^b B^b7 E^b B^b C⁷ F⁷ B^b

Pattern 3

B^b B^b7 E^b B^b G⁷ C⁷ F⁷ B^b

Pattern 4 (Dauphine Street Blues, Franklin Street Blues (C))

B^b E^b7 B^b B^b7 E^b E^bm B^b G⁷ C⁷ F⁷ B^b

Pattern 5 (Empty Bed Blues, Mecca Flat (Bb), 219 Blues)

B^b E^b(7) B^b B^b7 E^b B^b E^b7 F⁷ B^b

Pattern 6 (Big Lip Blues)

B^b D⁷ Gm B^b7 E^b B^bo B^b F⁷ C⁷ F⁷ B^b

[Pattern 7] Space for you to add other patters...

B^b B^b7 E^b B^b F⁷ B^b

[Pattern 8]

B^b B^b7 E^b B^b F⁷ B^b

[Pattern 9]

B^b B^b7 E^b B^b F⁷ B^b

Mainly for funerals

Amazing Grace

♩ = 92

3/4

F C7 B \flat F

F (Dm) G7 C C7

F B \flat F

F C7 F B \flat B \flat m F

4/4

Detailed description: This block contains the musical notation for the hymn 'Amazing Grace'. It is written in 3/4 time with a tempo of 92 beats per minute. The key signature has one flat (B-flat). The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a quarter rest, followed by a half note F, a quarter note G, a triplet of eighth notes A-B-C, a quarter note D, a half note E, a quarter note F, and a half note G. The second staff continues with a half note F, a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, and a quarter note F. The third staff begins with a half note F, a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, and a quarter note F. The fourth staff continues with a half note F, a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, and a quarter note F. The piece concludes with a double bar line and a 4/4 time signature.

Nearer My God To Thee

♩ = 98

4/4

F B \flat F C7

F B \flat F C7 F

F B \flat F F B \flat F C7

F B \flat F F C7 F

3/4

Detailed description: This block contains the musical notation for the hymn 'Nearer My God To Thee'. It is written in 4/4 time with a tempo of 98 beats per minute. The key signature has one flat (B-flat). The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a quarter rest, followed by a half note F, a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, and a quarter note F. The second staff continues with a half note F, a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, and a quarter note F. The third staff begins with a half note F, a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, and a quarter note F. The fourth staff continues with a half note F, a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, and a quarter note F. The piece concludes with a double bar line and a 3/4 time signature.

Rock of Ages

♩ = 88

3/4

B \flat E \flat B \flat

F7 B \flat F7 B \flat

B \flat E \flat B \flat

Detailed description: This block contains the musical notation for the hymn 'Rock of Ages'. It is written in 3/4 time with a tempo of 88 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a quarter rest, followed by a half note B, a quarter note C, a half note D, a quarter note E, a half note F, a quarter note G, a half note A, and a quarter note B. The second staff continues with a half note B, a quarter note C, a half note D, a quarter note E, a half note F, a quarter note G, a half note A, and a quarter note B. The third staff begins with a half note B, a quarter note C, a half note D, a quarter note E, a half note F, a quarter note G, a half note A, and a quarter note B. The piece concludes with a double bar line.

Just A Closer Walk With Thee

Standard tune, all occasions.

♩ = 108 Slow **B♭** **F7**

The musical score for 'Just A Closer Walk With Thee' is written in B-flat major, 4/4 time, with a tempo of 108 beats per minute. It consists of four staves of music. The first staff begins with a B-flat major chord and a half note G4. The second staff continues with a half note A4, a quarter note B4, and a half note C5. The third staff features a half note D5, a quarter note E5, and a half note F5. The fourth staff concludes with a half note G5 and a final B-flat major chord. Chord changes are indicated above the notes: B♭, F7, B♭, B♭7, E♭, and Edim (G♭7).

Old Rugged Cross

♩ = 112 **Verse** **B♭** **B♭dim** **B♭** **B♭7** **E♭**

The musical score for 'Old Rugged Cross' is written in B-flat major, 4/4 time, with a tempo of 112 beats per minute. It is divided into a Verse and a Chorus. The Verse consists of four staves of music, starting with a B-flat major chord and a half note G4. The Chorus consists of four staves of music, starting with a B-flat major chord and a half note G4. Chord changes are indicated above the notes: B♭, B♭dim, B♭, B♭7, E♭, F7, B♭, B♭dim, B♭, B♭7, E♭, C7, B♭, B♭7, E♭, B♭, F7, and B♭.

Hail To the Chief

Used to march CEO or President imitator to the Podium.
Usually there's only time for the first 1-2 lines.

Square, Stately

♩ = 100

Chords: C, F, C, G⁷, C, D, G, C, F, Em, G⁷, C, C, F, C, Dm⁷, G⁷, C, Am, Dm, G⁷, C, F, Dm⁷, G⁷, F, Dm, C, E⁷, F, C, Dm, G⁷, C. Triplet in the final measure.

America the Beautiful

♩ = 100

Chords: C, G⁷, C, G⁺, C, G⁷, D⁷, G⁷, C, C⁷, F.

America (My country 'tis of thee)

♩ = 88

Chords: F, C, F, Dm, Gm, F, Dm, Gm, C⁷, F, F, C⁷, F, B², F, B⁷, F.

Star Spangled Banner

235

♩ = 92

B \flat F Gm D 7 Gm C 7 F

B \flat F B \flat

B \flat F Gm D 7 Gm C 7 F

B \flat F B \flat B \flat F B \flat F

B \flat F B \flat F B \flat Gm C 7 F

B \flat E \flat G 7 Cm B \flat C

B \flat F 7 B \flat Gm 7 C 7 B \flat F 7 B \flat

Battle Hymn Of the Republic

♩ = 192
March or Swing 4/4

Since "Dixie" is often requested at conventions by Southerners, but is politically incorrect, balance things by alternating both tunes. End on the most appropriate tune.

♩ = 105 **Verse** B \flat

B \flat E \flat B \flat Am D 7 Gm Cm Cm 7 F 7 B \flat

Chorus B \flat

B \flat E \flat B \flat Am D 7 Gm Cm Cm 7 F 7 B \flat

Dixie

237

♩ = 144

Square, March, or Jazz

Don't voluntarily play it. Southerners request it all the time, but alternate choruses with "Battle Hymn", and if there are many Afro-Americans in the audience, don't play it.

♩ = 192

Chord symbols: B \flat , B \flat 7, E \flat , B \flat , F7, B \flat , B \flat , B \flat 7, E \flat , E \flat , C7, F7, B \flat , E \flat , B \flat , F7, B \flat , F7, B \flat , F7, B \flat , F7, B \flat .

Military Medley (1)

Play in order given.
Navy is always last.

Army (Caissons Go Rolling Along)

♩ = 204

8 staves of music in 4/4 time. The tempo is marked as ♩ = 204. The key signature has one flat (B-flat). The score includes various chords: C, Gdim, G7, F, Am, D7, E7, and G7. The piece concludes with a double bar line and a 4/4 time signature.

Marines (From the Halls of Montezuma)

♩ = 220

5 staves of music in 4/4 time. The tempo is marked as ♩ = 220. The key signature has one flat (B-flat). The score includes various chords: C, G7, and C. The piece concludes with a double bar line and a 4/4 time signature.

Marines (cont.)

Four staves of music for 'Marines (cont.)'. The key signature has one flat (Bb). The first staff starts with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The music is in 4/4 time. The notes are: Staff 1: F4, G4, A4, Bb4, C5, Bb4, A4, G4. Staff 2: F4, G4, A4, Bb4, C5, Bb4, A4, G4. Staff 3: C4, D4, E4, F4, G4, A4, Bb4, C5. Staff 4: C4, D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated above the notes: F, C, C, Gdim, G7, C, C, G7, C, C.

Air Force (Wild Blue Yonder)

Eight staves of music for 'Air Force (Wild Blue Yonder)'. The key signature has two flats (Bb, Eb). The first staff starts with a treble clef and a key signature of two flats. The tempo is marked as 120. The music is in 6/8 time. The notes are: Staff 1: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Staff 2: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Staff 3: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Staff 4: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Staff 5: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Staff 6: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Staff 7: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Staff 8: Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords are indicated above the notes: Bb, F7, Bb, F7, Bbdim, Bb, Bb, Bdim, Cm7, F7, Bb, Eb, Bbdim, Bb, C7, F7, Gm, Fdim, F7, Bb, Cm, Bbdim, Bb, Eb, D7, Bb7, Eb, G7, Cm, Bbdim, Bb, Bb, Gm7, C7, F7, Bb, Eb, Bb.

Military Medley (3)**Coast Guard (Semper Paratus)**

Optional – Not usually part of the medley

♩ = 204

Chords: F, B♭, F, C7, 1. F A7 Dm Cdim, C G7 C C7 2. F A7 Dm B♭m, F G7 C7 F

Detailed description: This musical score is for the song 'Coast Guard (Semper Paratus)'. It is written in 4/4 time with a tempo of 204 beats per minute. The key signature has one flat (B♭). The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a tempo marking of 204. It contains a series of eighth and quarter notes, with a final half note on B♭. The second staff continues the melody with a half note on F, followed by a quarter note on G, and then a half note on F. The third staff features a half note on C, a quarter note on G, and a half note on C. The fourth staff has a half note on F, a quarter note on G, and a half note on F. Chords are indicated above the notes: F, B♭, F, C7, 1. F A7 Dm Cdim, C G7 C C7 2. F A7 Dm B♭m, F G7 C7 F. The piece ends with a double bar line.

Navy (Anchors Aweigh) *Strong 2-beat*

Always play it last in the medley. It gets the best audience reaction. Or end with "God Bless America" after applause.

♩ = 224

Chords: C, Am, C, G7, C, F, C, Am, G7, C, D7, G7, C, Am, C, G7, C, F, C, Am, E7, Am, C, G7, C

Detailed description: This musical score is for the song 'Navy (Anchors Aweigh)'. It is written in 4/4 time with a tempo of 224 beats per minute. The key signature has no sharps or flats (C major). The score consists of eight staves. The first staff begins with a treble clef, a key signature of C major, and a tempo marking of 224. It contains a series of eighth and quarter notes, with a final half note on C. The second staff continues the melody with a half note on C, a quarter note on G, and a half note on C. The third staff features a half note on F, a quarter note on C, and a half note on C. The fourth staff has a half note on D, a quarter note on G, and a half note on C. The fifth staff continues with a half note on C, a quarter note on G, and a half note on C. The sixth staff has a half note on F, a quarter note on C, and a half note on C. The seventh staff features a half note on C, a quarter note on G, and a half note on C. The eighth staff has a half note on C, a quarter note on G, and a half note on C. Chords are indicated above the notes: C, Am, C, G7, C, F, C, Am, G7, C, D7, G7, C, Am, C, G7, C, F, C, Am, E7, Am, C, G7, C. The piece ends with a double bar line.

God Bless America

239

***Not dirge slow. With due
reverent patriotic spirit***

c. Berlin, 1938

♪ = 202

F

Fdim

C7

The image displays a musical score for guitar, consisting of ten staves of music. The time signature is 4/4, indicated by the '4' over and under the first staff. The key signature has one flat (B-flat), indicated by the flat symbol on the first staff. The music is written in treble clef. The chords are labeled above the notes: C7, F, F7, Bb, Gm7(b5), Dm7, G9, C7, F, C7, F, A7, Cm, F7, Bb, F, C7, F, A7, Dm, Gm7, F, C7, F, Bb, F, C7, F, A7, Dm, Gm7, F, C7, F. The melody is written in eighth and quarter notes, with some measures containing rests. The score is a single system, with the ten staves representing different parts of the guitar.

Give My Regards To Broadway

A common convention theme is red, white & blue "Patriotic" or "Party Convention". Any Cohan tunes are considered appropriate, but they hired a Dixie, not a brass band (which would play Sousa marches, etc.) so you can mix these tunes in with familiar Dixie tunes.

c. Cohan, 1904

♩ = 210

Give my/ re- gards/ to Broad-/// way, // Re-
 Member me to Her-/ald/ Square./// ///|
 Tell all/ the gang/ at/ For-/ty-/ Second Street that
 I/ will/ soon/ be/ there./// ///|

 Whisper/ of how //I'm/ yearn-/// ing, // to
 Mingle with the old/ time/ throng./// ///|
 Give my/ re- gards/ to/ old/ Broad-/ way and say that
 I'll/// be there/ ere/ long!!!! ///|

Yankee Doodle Dandy

241

2-beat

c. George M. Cohan, 1904

♩ = 192

B \flat C 7 F 7 B \flat G 7 Cm G 7 Cm C 7 F 7 B \flat C 7 F 7 B \flat C 7 B \flat F 7 B \flat F 7 B \flat G 7 C 7 F 7 B \flat

I'm// a Yankee Doodle dan-/// dy,// a
Yan-//kee doodle do or die./// ///A
Real/ live/ nephew of my Un-/cle- Sam's, ///
Born on/ the Fourth of/ Jul- y./// /||I've

Got// a yankee doodle sweet-/// heart,///
She's// my yankee doodle joy./// ///|
Yankee Doodle came to London, just to ride the pon-/ies./
I am/ a yankee doodle boy./// /|||

You're A Grand Old Flag

c. George M. Cohan

2-beat

♩ = 214

Chords indicated in the score:

- Staff 1: F, B \flat , F, C 7 , F, C 7 , F
- Staff 2: F, C 7 , F, Edim, C 7
- Staff 3: C 7 , Ddim, C 7 , F, A 7 , Dm
- Staff 4: G 7 , C 7
- Staff 5: F, B \flat , F, C 7 , F, C 7 , F
- Staff 6: D 7 , Gm, C 7
- Staff 7: F, C 7 , F, C 7
- Staff 8: G 7 , B \flat , C 7 , F

(You're a) Grand/ old/ flag,/ you're a high fly-/ing flag,/ and for-
 Ev-/er in peace/ may you wave./// //You're the
 Emb-/lem/ of// the land/ // love,// the
 Home/ of the free and/ the brave./// //Ev'ry

Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's
 Nev-/er a boast/ or/ brag./// //But should
 Auld// ac- quain-/tance/ be// for- got,/ keep your
 Eye on/ the Grand/ Old/ Flag./// ///

Happy Days Are Here Again

243

Happy 20s 2-beat.

Democratic Party theme song

♩ = 230

Chords: C, G+, C, Cdim, G7, C, C7, F, Fm, C, 1. G7, 2. A7, E, Cm, G, D7, G7, C, G+, C, C, G+, C, Cdim, G7, C, C7, F, Fm, C.

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